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Drawings, 1967-1980

Léon Krier



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AAM
EDITIONS

LEON KRIER



D R A W I N G S

1907-1920

INTRODUCTION
by
MAURICE CULOT



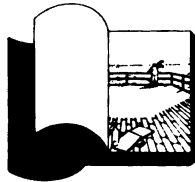
**This catalogue has been prepared
for an exhibition of Leon Krier drawings at
the Max Protetch gallery
37 West 57 Street New York
January-February 1981.**

**Lay-out by
Marc Gierst - Daniel Staelens - Maurice Culot**

L E O N K R I E R

D R A W I N G S

1967-1980



INTRODUCTION
by
MAURICE CULOT

A BRUXELLES
AUX ARCHIVES D'ARCHITECTURE MODERNE
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CONTENTS

WE WILL NO LONGER BUILD <i>by Maurice Culot</i>	VII
THE AGE OF RECONSTRUCTION <i>by Leon Krier</i>	XIII
LEON KRIER TALKS <i>to Colin Davies</i>	XVII
THE RECONSTRUCTION OF THE EUROPEAN CITY <i>Outline for a Charta by Leon Krier</i>	XXVII
PROJECTS OF LEON KRIER	XXXVII
ARTICLES OF LEON KRIER	XXXIX
WRITINGS ON LEON KRIER	XLIII
EXHIBITIONS BY LEON KRIER	XLIX
INDEX	LI
ILLUSTRATIONS	LV

"If the world is to contain a public space, it cannot be erected for one generation and planned for the living only. It must transcend the life span of mortal men; without this transcendence into a potential earthly immortality, no politics, strictly speaking no common world and no public realm is possible."

Vita Activa.

HANNAH ARENDT



WE WILL *no longer* BUILD

by Maurice CULOT

*"I can only make Architecture, because
I do not build."*

*"I do not build,
because I am an Architect."*

Leon KRIER

K, the shark who is staged by Dino Buzzati pursues and devours incessantly the sailors. Although he knows that the monster is tailing him, Stefano keeps on navigating. When at the end of his life Stefano decides at last to confront the terrible K, he discovers that the shark has been following him only to offer him the most beautiful pearl in the world. But then it's too late.

Krier, the architect who is staged by himself, is more daring; he does not wait to be burdened by

architectural project of the city for opposing the goals of advanced industrial society—has first of all to refuse involvement in building.

Krier's declaration "... I do not build, because I'm an architect" is a provocation but it is also the stating of his independence, and of the irrefutable nature of his project on the city; this project, being neither an abstraction, nor merely an alternative to the actual production of the built environment, is not either just the modernized reproduction of a social utopia. And if Leon Krier speaks with authority, it is because he knows that those who assume responsibilities without having authority become all too easily authoritarian. It is also because he knows that the left/right classification is irrelevant; as to the refusal to build, it is a working hypothesis which neither political position even takes into consideration; because to accept utopia as a philosophical presupposition, would be for them to recognize that they are the instruments of a self-destructive society and that they are no longer creators. The question which Leon Krier confronts is therefore not, whether one should build for the political left or the right, but either to build or if not, to reject building with conviction and determination.

The certitudes of cynical professionals will hardly be shaken by the fashionable doubts which now, as the "apocalypse" is looming, seem to befall sensitive architects. The present doubts are not the doubt of Descartes, they no longer lead to method, but rather are they the expression of a collective anxiety. "As if we lived and fought in a protean world, where anything could at any moment be changed into anything" (HANNAH ARENDT).

What Leon's project for Luxembourg tells us first of all is that it is important to resist. To resist at all cost even if we should be living in the terrible awareness that the process of physical and social destruction of the cities and countryside of Europe is irreversible and total. The resistance to which Leon Krier is urging us, is above all a condition of refusal which however finds its immediate expression in a project on the city. The reconstruction of the European city has no perspective outside this condition of refusal. If one is to analyse contemporary real estate, its incapacity of historical investment becomes evident. Should we be looking towards the Costa Brava, to Brussels or to Gallarate, setting all feelings of sympathy aside, we must confess that all those buildings which themselves claim to be exemplary, cannot be but fakes. The political significance of the project which is conceived as resistance, lies not so much in its eventual realisation; it is on the contrary in the affirmation of its non-realisation that resides the true political validity of a project which is not abstract and not unrealistic either but which is rooted in the consensus of the tradition or rather in that common sense born in the memory of a tradition, in the written and unwritten protests of those who fight against the outrageous industrial modes of production of the built environment. In this perspective resistance is neither a game nor is it a fashion: it demands continuity and adherence to a principle; to a kind of "security regulation" which is conceived and applied in a daily heroism. Heroism which is lived by those who in daily struggles develop a philosophy of the city as an essential function of democracy's development. Thus when Leon Krier posits against the practice of the doubt, the dictatorship of education, it is,

as Michel Bosquet recalled about Marcuse, to provoke and disconcert his interlocutor, asking him "are you prepared to commit yourself to your revolutionary choice as an autonomous being?" Hence obedience in resistance is not a problem of authority but it is both a problem of authority and freedom. The main objective of this resistance, is to help those who lead daily struggles in the city to avoid the trap of fragmentation, it is above all to bring intellectual support to those who struggle for the preservation of the city and of its historical constituents as instruments of development; finally it is a means to participate directly in confronting the structure of industrial production.

In a revolutionar perspective, the avant-garde can only learn from history, not only to save itself from futility and historiography, but above all because in order to mobilize people for a project on the city, this project must be a familiar one, it must promise all the aspects and sympathy of a common world. It then becomes overwhelmingly clear that the city can only exist in its traditional form. Far from saying that this form is perfect, it means above all that this form must be repaired and restored with immense care. To lean on the very unstable structure of tradition, as a means of opposing the industrial system, is that not showing an almost incredible naivety, is it not minimising radically the weight of the existing productive system; does it not mean that one is making abstraction of all the trade union contradictions and of the left in general? Does it not mean that one is shutting ones eyes in front of the shop-window of consumption?

These doubts are all founded, and yet there exists no alternative. The daily environment of people is changed today in such a way, that the frightful nature of the phenomenon is now being concealed at any social and human cost.

The determination to reconnect with history there where it has been disrupted by capitalism and its amnesic drive constitutes a seductive hypothesis; but does one not have at last to take into account the colossal destruction of memory which is already now a reality, does one not also have to take into account the fact that the socialisation of the city has itself been exploited and taken charge of by Capital? The idea of the ephemeral is already being injected in large doses.

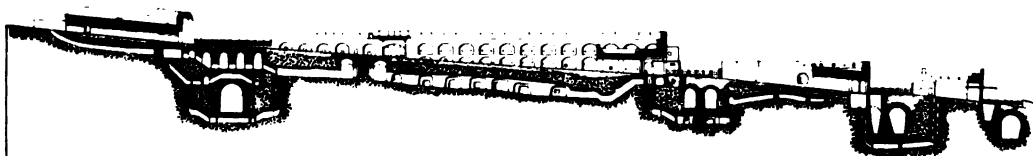
The products which are intended for the construction of this city as well as the tools and the methods which are deployed, appear to the citizens to be strange, hostile, exchangeable and unavoidable at the same time.

People are overwhelmed and dominated by these new and enormous objects: by the motorway and its signals more than the car itself, by the left over spaces much more than the public garden, by the huge infrastructures of public transport much more than by small and efficient tramways. The project on the city of Luxembourg, his "last will" as Leon Krier calls it, destroys the fetishism of these vast objects, makes them appear for what they are; outmoded, ridiculous and useless. Being freed from the virtual weight of all those compromises which every building architect engages in, consciously or unconsciously, Krier then reveals with an aloofness with has nothing bourgeois, his project as the architectural fulcrum, from which he criticizes society in its totality. The fact of studying a city like Luxembourg in its totality has nothing of a sporting feat. It is a

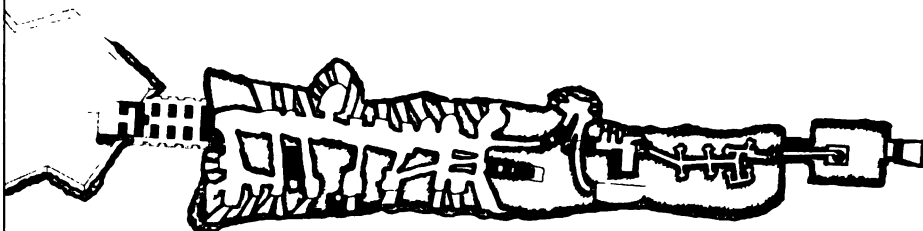
necessity in order to redefine categories: to limit what is Architecture and what is Construction; to search for the perfect measure, the dimension, the proportion and precision. Not all is architecture; there is the problem to find correct connections between content and symbolic form. Architectural history is here no longer taught as a sequence of changing styles and invention limits itself to imitating the elements of primeval intelligence in a symbolical and collective language. That is why Leon Krier is and why he understands himself as a classical architect, who recognizes that all the problems of Architecture had been solved before the industrial revolution, and that it is a paradox to want to industrialize Architecture.

From that moment on it was inevitable that Leon Krier and those who struggled for the preservation of the old popular urban districts should be drawn together. If one understands how Krier's projects on the city and the struggles in the field converge to demonstrate and to prove that the city as a place where democracy flourishes, can only exist in its traditional organisation, that is, in the form of complex urban quarters, of streets and of squares; one will then inevitably discover that it is only in this traditional form of the city, that the scattered elements of architectural intelligence can be reconstructed into a symbolic collective language.

Let us go even further and posit that the already fragile structure of tradition may collapse; Krier's project on Luxembourg and the way it was received by the population, shows that in Europe memory and nostalgia are still sufficiently powerful to inspire the emergence of archaical practices, aiming at political and cultural independence. It is only the existence of these forces which can explain why so many friends and enemies of Leon Krier alike encourage him to build. Both the ones and the others have certainly diverging reasons to do so but the result would inevitably be the same: the universality of his claim would become at its best—that is at its worst—socialist and popular.



I was born and grew up in a city built on solid rock. Its main architectural features are defensive; bastions, escarpes and contre-escarpes, crevasses and viaducts. I was always impressed by all those blind and monumental walls, ramps and sheer drops. They were the playground of my childhood. This landscape of rock and stone is inhabited by friendly people. I therefore understood from early on that, providing its inhabitants are sympathetic and friendly people, the most monumental and impressive architecture will become the object of an extravagant sentimental attachment.



Drawings from the archives of J. P. Koltz

THE AGE OF RECONSTRUCTION

Today "*architects*" complain about the lack of understanding that the public continues to show for the most beautiful conquests of contemporary "*Architecture*"; at the same time they console themselves that this stubborn refusal can only be due to the difficulty of the subject and therefore to the lack of education of the public.

I myself however believe that this refusal is on the contrary a sign of intelligence, that it is a remnant of resistance, which human culture opposes to the progress of industrialization and of money.

The profession believes, in large measure, that architecture must exist today just because today we have a lot of professionals called "*architects*". Nothing is less true. I find that the most embarrassing question you can ask a modern "*architect*" is "WHAT IS ARCHITECTURE"?

The answer always starts . . . "Well, in my opinion . . ." In his Dictionary of Architecture, Sir Nikolaus Pevsner bluntly ignores the term and the embarrassment. In the statutes of Architectural Institutes, in those of the main schools, you will find no definition of this Art. If you look for clarification, you will only find confusion. But can Architecture be confusion, can it be a personal opinion, could it be anything, as long as it is something which is built and stands up? No it cannot. Architecture was neither God, nor was its theory a theology. Architecture was not a metaphysical system, but an artistic one.

I am therefore interested in "what Architecture is?" There was Architecture; there has been Architecture; today there is none unless it survives from previous ages. That is the truth. This is the reason why I can say in all modesty "I can only make Architecture, because I do not build" or "I do not build, because I am an Architect".

Those who build can consequently no longer be called architects with the exceptions of Quinlan Terry and may be two or three other living individuals. This is the reason why I do not, why I cannot build for the time being. We can no longer measure Architecture with what we are allowed to build today, but only and solely with the highest form it had achieved, with CLASSICAL ARCHITECTURE.

If "*Architecture*" is dictated today by the engineer, the social planner and the fire officer, if "*architects*" have lost today their authority, the reason for this loss is that "architects" have given up Classical Architecture. When architects gave up the philosophical foundation of their profession and passion, when they threw away their very culture, they were left with nothing that they could oppose to the empire of numbers, of money and of political corruption; to the short term interests of developers and bureaucrats.

When Architecture becomes unable to transcend the short term strategies of industry and the modern state, it can serve nothing but interests of money and power.

The reign of Architecture and the empire of money are today antagonistic. The first is real, the second is abstract. Money is today multiplied and accumulated through the consumption and destruction of human culture and of nature itself. Architecture however builds human reality, it builds institutions and a common world, it creates them and transcends them.

Hannes Mayer said in 1926: "The past is dead".

Three years after having pronounced the wish of most of his contemporaries he added . . . "The Architect? . . . he was an artist . . . he will become a manager!"—"Thus the profession of the Artist will no more be a vocation, if only to become a manager."

I had very quickly understood that Architecture was no longer taught in schools and that there was to be found there "neither luxury, nor calm; neither pleasure, nor beauty". The drawings in this exhibition are my road to Architecture.

One can already now see that the end of this century announces total amnesia and collective suicide. Venality innovation and quick profit now destroy Europe's most beautiful cities and countrysides. We can however choose not to participate. The duty of the architect is to build THE COMMON WORLD. The moral obligation of the architect is to make Architecture, he has therefore to refuse to COLLABORATE with industrial civilisation in its grandiose work of destruction. This refusal paradoxically explains my refusal to build.

A RESISTANCE without a project is however a useless effort; because a critic without a project gazes as impotently into the future, as an archeologist without a vision searches the past. The RECONSTRUCTION OF THE EUROPEAN CITY is above all a project of RESISTANCE.

For the moment I can see no progress anywhere, and the current enthusiasm for "*Architecture*"—by its very fragmentary and episodical nature—ignores the holocaust which is ravaging humanity. In this particular situation a reconstruction project must be a globally philosophical, technical and cultural one, because it has to oppose a destruction process which is global. It was Maurice Culot who convinced me that a responsible architect cannot build today because all that involvement in fragmentary battles to build this or that is not only useless, it distracts from the most urgent work—the reconstruction of a global theory.

Considering the magnitude of destruction and the confusion which agitates today even the most enlightened professionals, makes it clear that building today can truly only mean a greater or smaller degree of collaboration in this process of self-destruction of civilised society.

We find ourselves in a war and one cannot organize a resistance by going into the battlefield, one cannot think in the trenches. If a project of resistance is to have any chance, then it needs the elaboration of a rigorous strategy and the working-out of all those tactical movements which are necessary to bring about victory. This is what I am working on.

My theoretical work consists of a written part and a drawn part. What is written is always demonstrated in drawings and what is drawn always finds its explanation and foundation in written texts.

Each project and text is a manifesto about a particular tactic of reconstruction, either at the scale of Architecture and building, or at the scale of the entire city. All this work leads me to formulate very simple theses which are the basis of all reconstruction work.

A CITY CAN ONLY BE RECONSTRUCTED IN THE FORM OF

STREETS AND SQUARES AND URBAN QUARTERS.

**THE QUARTERS MUST INTEGRATE ALL FUNCTIONS OF URBAN LIFE,
IN AREAS WHICH MUST NOT EXCEED 35 HA AND 15.000 PEOPLE.**

THE STREETS + SQUARES MUST PRESENT A FAMILIAR CHARACTER.

**THEIR DIMENSIONS + PROPORTIONS MUST BE THOSE OF THE BEST + MOST
BEAUTIFUL PRE-INDUSTRIAL CITIES.**

**SIMPLICITY MUST BE THE GOAL OF AN URBAN PLAN,
HOWEVER COMPLEX THE URBAN GEOGRAPHY AND TOPOGRAPHY.**

**THE CITY MUST BE ARTICULATED INTO
PUBLIC + DOMESTIC SPACES.**

MONUMENTS + URBAN FABRIC.

CLASSICAL ARCHITECTURE + VERNACULAR BUILDINGS.

**SQUARES + STREETS
AND IN THAT HIERARCHY.**



LEON KRIER TALKS

TO
COLIN DAVIES

Anti-industrial resistance and its corollary—a respect for craftsmanship, are cornerstones of Krier's philosophy. In his politics, his theorising and his urban projects the idea of the intelligent craftsman is ever present. One of his more poetic coloured drawings depicts a street scene at night: in the foreground an open door reveals a man hard at work at a bench in a small workshop. It is not hard to discover the origin of the image:

“My parents were tailors and my father's family have been tailors for several generations. My mother's family were carpenters who came from the Tirol (Austria) to Luxembourg 200 years ago to build the roof of an Abbey.”

Krier indicates a framed drawing of one of his own projects for a new high school in the small town of Echternach, 35 kilometres from Luxembourg itself. The drawing shows the Abbey in question, and it is the focal point of the scheme. There was, then, a strong tradition of craftsmanship in the family?



Luxembourg.

“Oh yes. I think that’s the reason that I am becoming more and more interested in craft techniques. It was the background we were brought up in. My mother’s father was an employee of the state railway and he always hated that condition, so whenever he had free time he did paintings and made objects. At our house in Luxembourg the ground floor was all my father’s studio, where they made suits and uniforms. Work was done in a very human atmosphere. It was an extension of the family, of the house life, like the public side of the house. My father was always very kind with his employees because that’s how craftsmen work.”

It was in Echternach that Krier received most of his secondary education.

“I remember when I was a child we always went on holidays there as a family. It was a beautiful city that had been destroyed in the war but which was being rebuilt just as it had been. So on every corner you saw people hammering. And you saw that these people were not agitated. You didn’t need to reflect philosophically, you just knew that these guys were very happy and that they were happily accepted in the town. The whole town was rebuilt in about 10 years with an extremely small number of craftsmen, probably about 100. Nevertheless, all went very quickly and in a very traditional way.”

Both Echternach and the city of Luxembourg itself were also influential on Krier’s ideas about urban space: that the city should be a place of beauty, not merely a collection of culturally meaningless functional zones:

“Everybody thought Echternach was beautiful. When it was rebuilt everyone agreed that it should be exactly as it was. There were no discussions about whether it should be modern or not. I was there for five years, until the equivalent of “O” levels, and then I went back to Luxembourg to take “A” levels. Everybody really liked that city. It’s quite spectacular, like a kid’s city. When it is difficult to build a city for topographical reasons, people get very ingenious and usually on flat land they build very boring cities. The other thing which is interesting about Luxembourg is that it is terribly small, only 70.000 people, and yet it is a monumental place. There are great changes of level and the buildings are as high as Paris, but the spaces are much more intimate.”



Luxembourg.

It took some time for these childhood influences to be reflected in Krier's architectural thinking. First, there was a period of infatuation with le Corbusier. When his older brother Rob was a student in Munich, Leon would go to help him with projects and they would "read le Corbusier like revolutionaries". When Rob went to Stuttgart to work for Frei Otto, Leon went to join him and enrolled at the local architecture school. His academic career was to last less than three months.

"I went to Stuttgart so as to have a more systematic collaboration with my brother, to do competitions and that sort of thing. I enrolled myself at the university, but I just didn't know what to do, because everybody took notes in the lectures. They went there with white paper and took notes and I didn't know what to write down. I found the thing so uninteresting, badly structured and ill-informed. The professors were bureaucrats and I never really trusted them. They got very angry with me. I did three projects and they were all marked plus minus zero. They refused to give any credit, either positive or negative. One of the projects was to be an exercise with bricks, just so that we would know how to put bricks together. I knew how to put bricks together, so I designed a house which in style was much more related to Italian Futurism than to what they thought of as the "German Democratic Style". Another project was for a small recreation city for the working classes to do gardening. The houses are so small that there is no room to go to the loo and so you have all the services in one building. I made the communal building into a monument and the professor said "we used to do this kind of thing under the Third Reich, but not now". He tried to force me to do another design so I wrote a manifesto to explain why I could do nothing else. "I felt generally upset. It was the time of the anti-Vietnam demonstrations in Germany, so I went to Berlin and came back with high-flown ideas. I and another student formed a group and after two weeks we were invited to a board of the professors. We were suddenly revolutionaries, the only revolutionaries in Stuttgart. This was just before the 1968 Paris uprisings. We were taken very seriously. I left the university, but a group of five or six people organised themselves and after a few months they threw out the old professors and put even worse people in their place. The old guys were educated in the Bauhaus and so on and were terribly run down, but at least they knew a few things."

There is a political dimension to all of Krier's work and his political ideas were formed at this time. Krier perceives a profound uneasiness in modern industrial society. A pervasive pessimism, a chronic instability showing itself in broken families and an accelerating divorce rate, a longing for a better existence for which nostalgia is the only outlet; these for Krier are the classic symptoms of alienation as described by Marx. But there are many brands of Marxism. Where does his Marxism come from?

"I had a younger friend who was only 16 years old but who was extremely bright and intelligent. He left secondary school when he was in his third year because he was so bright he made all the teachers feel stupid. He wrote to Theodor Adorno, who was then the most respected thinker in Germany and Adorno took him on as an assistant though he was only 16 years old. He made me read Adorno and others. I think Adorno has made the most radical criticism of industrial society so far. He understood that Marx was not about a future society, but was an explanation of the contradictions of capitalism. But Adorno did not agree at all that everything stemmed or could be reduced, to economics."

Architecture was still the main preoccupation. He had done several projects and competitions with his brother, but he was in need of positive guidance.

"The only one I would really have liked to work for was Corbusier, and he was dead. So I made a little booklet of my work and sent it to James Stirling. He wrote immediately that I could come. I was fed up with people who didn't know what they wanted and Stirling had done two or three things that were so brilliant that I thought he must be very sure of himself."

The relationship with Stirling was a volatile one. Krier began by producing presentation drawings for the Cambridge History Faculty building, and then worked for a while on the Runcorn Housing scheme project. This was a project with which he had little sympathy: the highly mechanistic plan and the industrialised building techniques were, and are, a long way from Krier's conception of architecture.

"Stirling had this idea of mass production. If it wasn't mass produced, at least it had to look mass produced. He was interested in industrial images rather than industrial production."

But very soon more congenial work was offered in the form of competition entries, first a research and development complex for Siemens A.G. in Germany and then a new civic centre for Derby. Both projects were well publicised and Krier seems to have had a very great influence on their design.

"The Siemens competition was my first real opportunity. He went away to teach in America and left me this huge thing, which was a very difficult problem. I worked alone in the Montagu Street office and when he was in England I think he enjoyed coming over to see me because it was a break from the day to day routine when he had to behave like a boss."

It was not without some pangs of conscience that Krier tackled the Siemens project. It was, after all, a massive industrial development for a German multinational—something that would not fit with Krier's politics.

"I felt that I was being bought, just a year after having gone on the streets. My idea, therefore, was to design a scheme which was subversive, not just in the literary sense, but in the physical sense. It was really a whole city for 10 000 people and they wanted to have just one restaurant in the Auschwitz industrial tradition. So I split these public amenities into very small units so that the whole thing could be used at a later date as a real piece of city."

The question of who should take the credit for the design of the Derby competition entry was to become the source of some friction between Stirling and Krier. Krier's version is that the plan was his, but Stirling rejected his stepped and colonnaded façades in favour of the patent glazing which appeared on the final drawings. Certainly the influence on design matters does not seem to have been in one direction only.

"Stirling is not the kind of artist who has a grand vision of life and of the world. Rather he sees what is going on and allows himself to be influenced. He works through a team, not just through their hands, but through their minds: whether he likes it or not, that is his real talent; I on the contrary can only manage things on my own table."

By now Krier's ideas had matured and come together into a coherent vision, a vision which is expressed with remarkable consistency and thoroughness in the major projects that he has published over the last 10 years.

Of those published in this country, the best known are the competition entry for the La Villette quarter of Paris, the "counterproject" for a new urban quarter on the Kirchberg plateau overlooking the old city of Luxembourg to take the place of Roger Taillibert's enormous European Parliament building, and the entry for the Royal Mint housing competition in London's docklands.

The projects are to be seen as constructive critiques, not just of modern architecture and town planning, but of the social, political and economic institutions which govern all aspects of everyday life in the city. Where the political theorist merely analyses the paradoxes and contradictions of society, Krier's artistic and architectural talents give him the means to propose radical alternatives and to illustrate them in a very specific way. The social and political implications of the projects become apparent only after close scrutiny, but one thing that is immediately obvious is the poetic quality of the urban spaces depicted in the beautiful coloured drawings. The 19th century Viennese town planning theorist, Camillo Sitte, has been a decisive influence.

"He is so totally misunderstood. He is often dismissed as a romantic concerned only with the picturesque, but he was a thinker. He conceptualised the idea of urban space, which hadn't been done before. In the 19th century it only entered textbooks on town planning under the heading of traffic, because that was the

only thing that seemed rational about it, whereas Sitte describes and conceptualises the forms and the measures of the public realm."

All this is a very long way from the functional preoccupations of the Modern Movement, which, for Krier, has been wholly misguided and ultimately destructive on a massive scale. The early admiration for le Corbusier has been replaced by a fierce loathing for all that he represented and for the calamitous effect that his ideas have had on the fabric of once-beautiful European cities.

"I remember once, when I was on holiday with my parents in Marseilles and I took them along to see the Unité d'Habitation. I thought that it was the thing of our time, I thought it was paradise, and I tried to explain that this was the most important thing for 50 years, 100 years, 1 000 years. My mother said no, it's terribly ugly and I wouldn't like to live in it. I thought, well, she is a bit dumb, she doesn't understand these things, but then I realised I was having to force myself to like it."

Krier's disillusionment with le Corbusier and the Modern Movement was only one part of the realisation that it was the whole structure of industrial society that was responsible for the decay of the city. And nowhere in Europe, he says, is that decay more apparent than in England. But did England ever have a true urban culture of the kind that he would like to resurrect?

"It's not true that English culture is anti-urban, it's only the industrial society which is anti-urban. In England, the transformation of the city was extremely rapid and it was this transformation that destroyed the original idea of what a city was, that it was something extremely beautiful and desirable. If you destroy the reference points it is extremely difficult to recreate a common basis because society is in a state of amnesia. In Italy there still exists a very strong urban life, and even here in England you will have noticed that the people who can afford it live in the West End, and those that can't live in Milton Keynes or somewhere in between.

The genius of industrialisation is that it fragments people's lives so much that they lose all means of controlling it by themselves. If the mortgage rate goes up, or whatever, you have no way of fighting it if you don't know exactly what you want. Institutionalised education has manipulated and distorted people's ideas of what is likeable and what is not, the destruction of the city and of the public realm was realised first by using the city differently and then by physically wrecking it. That was the madness of le Corbusier, the terrible, unforgivable thing: that he insisted always that the solution was not to build new cities but to destroy the existing ones and rebuild them.

The irony is that the old cities still work as the centres of world capital and of industry. The whole of Paris is a pre-industrial city which still works, because it is so adaptable, which the new creations of the 20th century will never be. A city like Milton Keynes cannot survive an economic crisis, or any other kind of crisis, because it is planned as a mathematically determined social and economic project. If that model collapses, the city will collapse with it. It is inconceivable that people can be forced over centuries to sit every day for five hours in public or private transport to do only the most basic things of their improverished lives. I am really interested in ideas which are valuable over very long periods of time. A very limited industrialisation could mean paradise for most people, total industrialisation means, surely, hell for everybody. The problem today is that laws prevent the social complexity, which is necessary to lead a comfortable life, from happening; for instance, if I wanted to turn this flat into a restaurant it would be impossible because it

is prevented by law, whatever chance it would have to function. Functional zoning does not help you or me to lead a more comfortable life, but it helps the commercial monopolies to spring up and flourish. Although many planners are conscious of this, they still do nothing but zoning because an alternative model is missing. I have done nothing else but elaborate this alternative model; its chances are not only cultural but economical (if one ceases to think in big monopolies)."

But how are the ideas and the projects to be converted into action? Krier believes that a new generation of architects, activists, historians, artisans and artists are beginning to build up an anti-industrial resistance for which there is latent popular support.

"Until the French Revolution, architects used to dedicate their treatises to the Kings and Princes, Corbusier dedicated the "Ville Radieuse" - "à l'autorité". We know now that Authority is not interested in culture; it only uses culture and consumes it.

Desirable social and cultural change cannot be dictated by the "Authority" from the "Centre", because the "Centre" is today more interested in Amnesia than in culture, and it is only the uninterrupted flow of stupidities and ephemera, hammered every day and ceaselessly into people's minds, which upholds this suicidal society. Big Brother's main project is Amnesia, there are very few means to fight amnesia, you have above all to fight Big Brother, starting within yourself, because Big Brother is strongest in intellectuals' minds. It is this amnesia which has made most people blind to the 3 000 years of urban and architectural culture which we are now in the process of destroying for good."

So much for the broader urban issues. What about the architecture itself, the way buildings are designed and put together? For Krier, the mistake that modern architects have made is to try consciously to give expression to the epoch in which they live, instead of devoting themselves to their subject.

"The problem of 'expressing your time' is a problem which has been invented by art-historians as a result; artists and architects have become more obsessed with expressing our time than with architecture. But architecture is a terribly limited technical and artistic job. If architecture is used to express feelings, moods, or even function, it becomes grotesque and very quickly boring; what I am trying to do is to limit building and architecture to what they can do and nothing more, this asks above all for an enormous effort of redefinition both on the technical level and on the practical level. In the last ten years, I have done this work on the level of urban planning; ten years ago when you talked about streets and squares you were considered a bit of a nostalgic, or "out of touch with your time". This is no longer so: in the last three years I have done the same work on the architecture and building level. The school which I have designed for St Quentin en Yvelines I think resolves all these problems.

To limit the field of architecture means also to limit the field of operation for architects, that is they should just design the public buildings, the public monuments; architecture must therefore be a monumental and public art. All the rest is building and for that to be decent and human and well done it must be done by highly professional and intelligent craftsmen. I am talking here about **classical** and **vernacular**, not neo-classical nor industrial-Kitsch vernacular. It is essential to make this difference, because neither classical nor vernacular want to be of any specific period, they are just, or tend to be, the best possible, most perfect,

most beautiful form of any given structure, but what one has also to understand is that we are not the first to think about the subject and in Europe over the last few thousand years one had come to resolve most problems as far as architecture, building and town-planning go.

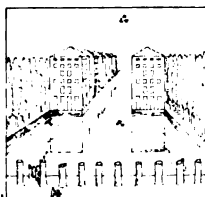
Yet architects still bathe in an incredibly naive, ignorant and boy-scoutish explorer mentality. There is no need for innovation. Perfection is possible. "I think this room is perfect." (Krier indicates the high, generously-proportioned room in which we sit; it is roughly symmetrical, well lit from a bay window, and has a big, elaborate classical cornice) "I improve the furniture when I can afford it, but I have no wish to have any personal influence on the room itself. And I think people who would want to change it are mad."

A glance at designs for the school at St Quentin en Yvelines will serve to clarify the argument. They show a series of separate buildings, typologically clearly defined, classical and vernacular in their elaboration. For Krier they represent a rediscovery of architecture and building.

Classrooms and workrooms are simple structures in masonry and timber, their roofs constructed in such a way that at the eaves they form a proper cornice. The more important buildings, such as the library and the assembly hall, occupy prominent positions, for symbolic and functional reasons, and here the timber cornice details are translated into stone. It is a conscious recreation of the genesis of classical architecture in Greece in the fifth century BC.

In architecture, as in politics, there can be no compromise for Krier. The first cost estimate for the school came in 200 % over the budget; Krier resigned rather than cheapen the design.

"The important thing in life is not to compromise, not on any level, because to compromise is to lose. I see it happening with all my friends who build. I think that the worst and most degrading thing in life is to make excuses. As you compromise, Amnesia sets in and grows in you like so many cancers; Big Brother begins to talk through your very mouth and look through your own eyes. If, on the other hand, you do not compromise then life is a kind of paradise on earth and pleasure becomes a very serious affair. You have above all a lot of time to think, to draw and write what you think, that is what I am doing. I agree that I feel a little out of place in this world and along with half a dozen of my friends I feel that we are ambassadors of a lost empire. Should there be no chance for our ideas I do not think that our lives would be wasted, it would just be too bad. It would have nothing to do with our ideas being right or wrong, because the empire of reason has ultimately no empire over madness."



THE RECONSTRUCTION OF THE EUROPEAN CITY

*OUTLINE FOR A CHARTA
by Leon Krier*

ON DEVELOPMENT AND PROGRESS

The myth of unlimited technical progress and development have brought the most "DEVELOPED" countries to the brink of physical and cultural exaustion. The fever of immediate profit, the empire of money have ravaged cities and countryside.

Industrial production, that is, the extreme development of productive forces, has destroyed in less than two hundred years those cities and landscapes which had been the result of thousands of years of human labor and intelligence, of culture.

We have now to recognize the absolute value of the pre-industrial cities, of the cities of stone.

Not to stop the destruction of this enormous labor means to subject ourselves and the coming generations to the production and consumption of an environment of futile objects. The enormous work which awaits our generation in repairing the damages and destructions of the last thirty years, must be undertaken in a perspective of material PERMANENCE.

ZONING AND POLITICS

The politics of industrial infrastructure has been based on the spatial (territorial) separation of functions.

All industrial states independantly of their ideology have promoted and imposed the functional ZONING of the cities and countryside with equal brutality and pseudo-scientific arguments against whichever resistance of urban or rural populations.

Functional Zoning is not an innocent instrument; it has been the most effective means in destroying the infinitely complex social & physical fabric of pre-industrial urban communities, of urban democracy and culture.

Functional Zoning of city and countryside has been an authoritarian project corresponding nowhere to a democratic demand.

Zoning is the **ABSTRACTION** of city & countryside. We know now, that an anti-urban philosophy condemns ipso facto the countryside.

One cannot destroy the cities without also destroying the countryside.

Zoning is the **ABSTRACTION** of communities; it reduces the proudest communities to mere statistical entities, expressed in numbers & densities.

Zoning, dictated by big industry and their financial and administrative empires, can be fought only by democratic pressure that demands the reconstruction of urban communities where **RESIDENCE, WORK and LEISURE** are all within walking distance.

ZONING, SOCIAL MOBILITY, ENERGY CONSUMPTION

Functional Zoning based on infinite territorial sprawl, has resulted in maximum energy consumption. The slavery of mobility to which every citizen has been condemned forces him to waste both time and energy in daily transports, while at the same time it has made him into a potential and involuntary agent of energy waste.

Neither **PRIVATE** nor **PUBLIC** transport policies can effectively curtail the waste of material or social energy caused by functional zoning.

An intelligent energy consumption policy is possible only by integrating the main urban functions into urban quarters (**DISTRICTS**) of limited territorial size.

Whatever energy saving policy does not recognize this condition is doomed to lead to totalitarian measures of controle and social coercion.

AGAINST THE GLOBAL DESTRUCTION OF CITY AND COUNTRYSIDE THAT WE ARE WITNESSING, WE PROPOSE A GLOBAL PHILOSOPHICAL, POLITICAL AND TECHNICAL PROJECT OF RECONSTRUCTION

CITY and **COUNTRYSIDE** are antithetical notions.

The reconstruction of the **TERRITORY** must be defined in a strict physical and legal separation of **CITY** and **COUNTRYSIDE**.

We have first of all to proceed to a drastic reduction of the built perimeters of the cities and redefine with precision rural land in order to establish clearly what is city and what is countryside.

Any notion of legal zoning must be abolished.

All future intervention on the city must banish the construction of urban roads and motorways, monofunctional zones, residual espaces verts.

There can be no industrial zones, pedestrian zones, shopping or housing zones. . . there can only be urban quarters which integrate all the functions of urban life.

The notions of METROPOLITAN CENTER & PERIPHERY must be abolished.

THE QUARTERS

A large or a small city can only be reorganised as a large or a small number of urban quarters, a federation of autonomous quarters.

Each quarter must have its own center, periphery and limit.

Each quarter must be "A CITY WITHIN THE CITY".

The QUARTER must integrate all daily functions of urban life (dwelling, working, leisure) within a territory dimensioned on the comfort of a walking man, not exceeding 35 ha in surface and 15 000 inhabitants.

Tiredness sets a natural limit to what a human being is prepared to walk daily and this limit has taught man all through history the size of rural or urban communities.

There seems on the contrary to be no natural limit to the size of a functional ZONE; the BOREDOM which befalls man while driving a car has made him forget any sense of physical limit.

THE STREETS AND SQUARES

The FORM of the city and of its public spaces cannot be a matter of personal experiment.

Public spaces can only be built in the form of STREETS and SQUARES.

They must present a permanent and familiar character; their dimensions and proportions being obtained and verified from a millenary culture of STREETS and SQUARES.

AGAINST THE INDUSTRIALISATION OF BUILDING

Industrialisation of building must be considered as a total failure. Its ulterior motive has never been the professed proletarianisation of material comfort but instead the maximisation of short-term profits and the consolidation of economic and political monopolies.

Industrialisation has not brought any significant technical improvement in building.

It has not reduced the cost of construction.

It has not shortened the time of production.

It has not created more jobs.

It has not helped to improve the working conditions of the workers.

It has on the contrary destroyed a millenary and highly sophisticated craft.

It has been incapable of finding solutions for the typological, social and morphological complexity of the historical centers.

And although building is still today organised according to forms of artisanal production, Craftsmanship as an autonomous culture has been destroyed by the industrial and social division of labor.

A culture of building and architecture must be based on a highly sophisticated manual tradition of construction and not on the formation of "Specialist professional bodies".

Industrialisation has in the end only facilitated centralisation of capital and of political power, be it private or public.



STYLISTIC PLURALISM, KITSCH AND INDIVIDUAL EXPRESSION

There exists neither authoritarian nor democratic Architecture.

There exists only authoritarian and democratic ways of producing and using architecture.

A row of doric columns is not more authoritarian than a tensile structure is democratic.

Architecture is not political, it can only be used politically.

As architecture exists, it always succeeds to transcends politics.

Buildings can appear inhuman not through their Architecture, but through their lack of Architecture.

Buildings become inhuman when abstracted of architecture or dressed in false architecture.

Kitsch is both abstraction and false appearance.

For the last two hundred years industrial states have disguised themselves in styles that have changed from generation to generation, nowadays from season to season. At first Neo-Classical then Neo-Gothic, then Modern and now Kitsch triumphs from Las Vegas to Moscow and Peking.

Stylistic Pluralism and its epitom in Kitsch is by no means the sign of cultural prosperity, happiness, democracy and richness. It is the disquieting anxiety of individuals gazing with despair and impotence at the brutal levelling of their individual and ethnical identity.



AGAINST ABSTRACTION AND EXPRESSIONISM

Cultural pluralism marks the moment in history where despair and PRIVATE obsessions replace collective culture.

Architecture is not the means of expressing social or individual contents of either client or architect.

Architecture can express neither individual nor collective ideas about progress, of believes or dreams, of time or place.

Zeitgeist is no concern of Architecture.

Zeitgeist communicates itself, despite itself.

There is neither reactionary nor revolutionary Architecture.

There is only Architecture or its absence, that is its abstraction.

There has never been protest against Architecture.

There has only been protest against the lack of Architecture, against its absence through ABSTRACTION.

~ Architecture can express nothing else but its own constructive logic; meaning its origin in the laws of nature and human labor and intelligence.

⇒ Architecture and Building are only concerned with creating a built environment which is beautiful and solid, agreeable, habitable and elegant.

BUILDING AND ARCHITECTURE

Building is the material culture of construction. As a craft, it is concerned with the construction of domestic structures, of workshops, of warehouses, of engineering works, it is generally concerned with the erection of the urban fabric, of building blocks which form the streets of the city, its retaining walls, bridges etc. Building culture is basically concerned with the repetition of a few building-types and the adaptation to local conditions of use, of materials and climate.

Architecture is the intellectual culture of building. As an art, it is concerned with the imitation and translation of the elements of building into symbolic language, expressing in a fixed system of symbols and analogies the very origin of Architecture in the laws of nature and in human intelligence and labour.

The very condition of Architecture to exist is to attain to material and above all to intellectual permanence.

It can be no business of Architecture to express ever changing functions.

Certain building-types merely become associated with certain functions and celebrations and it is up to sculptural or pictorial iconography to help and sustain these associations.

Architecture is only concerned with the erection of public buildings and monuments, with the construction of public squares.

For classical architecture the notions of progress and innovation do no longer exist, because it has solved all technical and artistic problems in solidity, in beauty, in permanence and commodity.

CITY ARCHITECTURE BUILDING

It is only a dialectic of Architecture and Building, of Classical and Vernacular cultures, of public and domestic that can endow human settlements with the dignity of a collective culture.

Only a great functional complexity can lead to a readable, clear permanently satisfying and beautiful articulation of the urban spaces and quarters, of the city as a whole.

Simplicity and evidence must be the goal of the very complexity of the urban plan and silhouette.

A city articulated into

public and domestic spaces
monuments and urban fabric
Architecture and building
squares and streets

and in that HIERARCHY.

VERNACULAR AND CLASSICISM

Classical and Vernacular cultures oppose the production and consumption of futile objects. Classical and Vernacular do not erect class distinctions but distinction between collective and individual, between monuments and urban fabric, public palace and domestic dwelling.

Classical and Vernacular cultures are based on the repetition of a few fundamental **CONSTRUCTIVE** and **FUNCTIONAL TYPES** which are the universal expression of human activities, of collective and individual work and pleasure.

Architecture and Building as Classical and Vernacular cultures are based on imitative systems of production, on artisanal tradition, where intellectual and manual faculties are exercised in harmony and not in contradiction.

In an artisanal culture, material or intellectual innovations become accepted only for their technical or artistic improvement and not as a result of a free-wheeling imagination. This process of slow and constant clarification and elaboration involving all the skills and intelligence of the individual artisan or artist are the source of true pleasure of authentic culture.

Classical Architecture as the symbolic elaboration of vernacular building does not know **INNOVATION** as a virtue. It does not know Styles but one Style which is fixed and immutable in its typological and morphological essence, but infinitely varied in their realisation, as are all objects of nature.

Architecture and Building are not objects of consumption. They can only be reconstructed in a perspective of material permanence.

Without such permanence, without architecture transcending the lifespan of its builders, no public space, no collective expression as craft or art are ever possible (Hannah ARENDT).

THE WORK OF A GENERATION

The challenge to our generation is to refuse to build now.

To protest against the transformation and destruction of the cities serves no purpose if we do not have a global alternative plan of reconstruction in our hands. A critique which has no project is but another face of a totally fragmented society, of which the city is only a model.

A critique without a vision gazes as impotently at the future as the historian without a project gazes at the past.

Professional criticism has killed critique in the same way as historiography has killed history.

The project which our generation must elaborate, has to fight the destruction of urban society on all levels, cultural, political, economical.

Only with this project of reconstruction can we redefine our role as Architects, can we define what budgets this society has to design to start this gigantic work of reconstruction.

It can be no longer short-term budgets which should dictate the form of Architecture and of the City, but Architecture and the City must dictate the form of long-term budgets.

This is the reason why we have to refuse to educate architects so that they know how to comply with the deficiencies of existing legislation and budgeting.

THE SCHOOLS

An architectural culture must necessarily be based on a highly developed and professional manual culture.

The schools are the only places where the reconstruction of such a culture is possible, based on apprenticeship and temporarily freed from the contingencies of material production and the pressures of the building market.

However do schools and universities continue to live on the false prestige and supremacy of intellectual over manual culture, yet in advanced industrial societies intellectual work has become as alienating and degrading as manual work.

These false myth could be definitely buried by giving a new social dignity to manual work by conferring university diplomas to highly developed artisanal professions on the same level than scientific research, engineering, medical professions which are all ultimately based on manual work.



PROJECTS OF LEON KRIER

1966

- House for J. P. Mitsch at Dalheim (Luxembourg).
- House for Marthe Krier, Fentange (Luxembourg).

1967

- One-family house at Fentange (Luxembourg), (Project at Stuttgart University).
- Town hall in Amsterdam (competition with Robert Krier).

1967-1968

- Garden-resort on a lake (project at Stuttgart University).

1968

University of Bielefeld.

1969

Siemens A.G. Munich (with J. Stirling).

1969-1970

- Collaboration on various projects with J. Stirling (Runcorn housing, Lima housing, etc.).

1970

- Reconstruction of Karlsruhe (sketch design for international competition), redefinition of limits of city and countryside.
- Extension of the Willibrord Abbey at Echternach (Luxembourg).
- Civic center in Derby (with J. Stirling).

1971

Urban Center of Leinfelden-Stuttgart.

1971-1972

- Reconstruction of ten squares in West-Berlin.

- Two tower blocks on the Lewisham-Strasse at Charlottenburg (West-Berlin) (with B. Jansen and J. P. Kleihues).

1972

- Sprengel Museum - Grand Hotel Babylon and Masch-See - Promenade at Hannover.
- Two housing blocks in Vineta-platz at Wedding (West-Berlin) (for J. P. Kleihues) sketch project, realised with important modifications.

1973

- Housing in Tegel between motorway and Landwehr kanal (with J. P. Kleihues).
- Reconstruction and extension of Luxembourg city (analysis and sketch project).

1973-1974

- Archeological and graphic work on J. Stirling, projects 1950-1973 (with J. Stirling).

1969-1974

- House for Rita Wolff in the Mediterranean sea.

1974

- Royal-Mint square and housing, London, 2 projects.
- Studio-house for Giorgio Mayer and Liliane Reckinger at Bagnano (Tuscany).

1975

- Place Notre-Dame at Amiens (4 projects).

1975-1976

- Analysis and projects for the renewal of post-war housing estates-urbanisation and reconstruction (with students at Architectural Association, London).

1976

New quarter of La Villette, Paris.

- Le désespoir de Janus (with Massimo Scolari).
- Proposal for the reorganisation of the Cerda-plan of Barcelona.

1977

- Three social centers in Rome (Roma Interrotta).
- West-Berlin city center, division into quarters and urbanisation of central districts.
- Blundell-Corner District, at Kingston upon Hull (with Rita Wolff).
- Two new urban quarters and motorway garden at Athens-Pireus.

1973-1978

- Reconstruction of the city of Luxembourg - analysis and project for Old City European Quarters, etc.

1978-1980

- Reconstruction of Teerhof-Alt Stadt-Faulen Viertel-Bremen, reconstruction of

river-embankments (project for the Senat of Bremen).

1977-1979

- School of 500 children at St Quentin en Yvelines (project for the Authority of the Ville Nouvelle de St Quentin en Yvelines).

1979

- Three new urban quarters on the Cergy-Puiseux plateau (above Oise valley) (project for the Authority of the Ville Nouvelle de Cergy-Pontoise).
- Reconstruction of the quartier des Halles, Paris.

1980

- Project for central quarter at Cergy-Puiseux (accepted and modified by the Authority of the Ville Nouvelle of Cergy-Pontoise).
- New urban quarter—22 ha—on the Havel at Tegel (West-Berlin) (Assistant Francisco Sanin).
- Facade of a venetian house in the Corderia-Venezia-Arsenale.

ARTICLES OF LEON KRIER

1969

Bielefeld University, in "Baumeister" n. 7, July 1969.

1970

(With J. STIRLING) *Siemens A.G. Munchen-Perlach*, in "Architectural Design", July 1970.

(With J. STIRLING) *Siemens A.G. Munchen-Perlach*, in "Space Design", October 1970.

1971

(With J. STIRLING) *Derby Civic Center*, in "Space Design", November 1971.

1972

Three projects of Leon Krier, in "Nueva Forma", September 1972.

(With J. STIRLING) *Derby Civic Center*, in "Domus" n. 518, November 1972.

Projects of Leon Krier 1968-1972, in "Controspazio" n. 9, 1972.

A comment about three projects, in "Casabella" n. 371, 1972.

1973

(With J. STIRLING) *Derby Civic Center*, in "Architectural Design", September 1973.

Park oder Parking, in "Letzeburger Land" n. 5/2, February 1973.

Ce qu'est l'urbanisme? Answer to Pierre Vago, unpublished manuscript.

(With ROBERT KRIER) *Barrio de viviendas* (Freiburg im Breisgau) 1971, in "Nueva Forma" n. 87, April 1973.

(With ROBERT KRIER) *Ajuntamiento de Amsterdam 1967*, in "Nueva Forma" n. 87, April 1973.

Two projects at the Triennale, in "Controspazio", December 1973.

(With J. STIRLING) *Civic Center Derby 1970*, (with B. JANSEN and J.-P. KLEIHUES) *Two tower blocks at Charlottenburg, West-Berlin 1971-1972*, in "Casabella" n. 385, 1973.

Three projects at the Triennale in architettura razionale, A. ROSSI, M. SCOLARI *et al.*, Angeli Editore 1973.

1974

Message from Leon Krier - 8 projects of Leon Krier in "Kentiku", August 1974.

James Stirling, drawings, at R.I.B.A. Heinz Gallery, Edited by L.K. R.I.B.A. Publications 1974, 1st. ed. (Credits to Kriers work were deleted from 2nd Ed. 1976).

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1975

Cultural alpinism & radical architecture, in Studio International, March-April 1975.

Rationale Architektur, in "Prolegomena", n. 15, 1975 (Vienna).

Projects on the city - *Project of unit 10, Unit Master Leon Krier* (Unit-Publication), in "Architectural Association School of architecture", London 1975.

Dos proyectos, in "Nueva Forma" n. 109, March 1975.

A Monument in Berlin (on Ludwig Leo's Boat house), in "Art Net", London 1975.

15 Projects by Leon Krier, in "Space Design" n. 7, 1975.

1976

Lettre ouverte à J. Stirling, in "Architecture-Mouvement-Continuité", n. 38, 1976.

Felix Kretschmar (Alias Leon Krier), *Letter to A. D.*, in "Architectural Design", September 1976.

La Villette project, in "Paris-Projet" ns. 15-16, 1976.

La Villette project, in "Architecture d'Aujourd'hui" n. 187, 1976.

La Villette project - The form and structure of the city, in "Lotus International" n. 13, 1976.

Le désespoir de Janus, in "Archives d'Architecture Moderne", n. 9, 1976.

Lettre ouverte à Maurice Culot, in "Archives d'Architecture Moderne" n. 9, 1976.

La Villette, in "Archives d'Architecture Moderne" n. 9, 1976.

Projects on the city (5 Projects), in "Lotus International" n. 11, 1976.

Some ideas on realism (28 Projects), in "Casabella" n. 420, 1976.

1977

X The city within the city (La Villette), in "Architectural Design" n. 3, 1977.

The cities within the city (projects on London and Paris), in "Architecture & Urbanism", Special Issue, November 1977.

La Villette, in "Arquitectura" ns. 204-205, November 1977.

Rénovation du centre ville de Echternach, in "Architecture" n. 403, 1977 (Paris).

10 Projects of Leon Krier, in "Space Design" n. 10, 1977.

(With MASSIMO SCOLARI) *Le désespoir de Janus*, in "Architecture d'Aujourd'hui" n. 190, 1977.

Logique Constructive et culture populaire, in "Architecture d'Aujourd'hui" n. 190, 1977.

Projet pour un nouveau quartier (une ville dans la ville de Paris), in "L'Ivre de Pierre", Ed. Aerolandes Paris, n. 1, 1977.

L'art de construire la ville, in "Archives d'Architecture Moderne" n. 12, 1977.

1978

(With MASSIMO SCOLARI) *A New realism, in Rational Architecture*, Bruxelles 1978.

La reconstruction de la ville, in "Rational Architecture", Bruxelles 1978.

Trois centres sociaux à Rome, in "Architecture d'Aujourd'hui" n. 198, 1978.

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A simple architecture of streets and squares, Bremen, Kingston upon Hull, Berlin Center, in "Lotus International" n. 19, 1978.

Fourth Lesson (Analysis and project for the traditional urban block), in "Lotus International" n. 19, 1978.

✕ *The blind spot* (Urban transformations introduced by Leon Krier), in "Architectural Design" n. 4, 1978.

Su pensiero frente la ciudad, in "ARS" n. 1, Santiago de Chile, 1978.

✕ *Law and disorder (on the Beaux-Arts)*, in "Architectural Design", ns. 11-12, 1978.

✕ *Law and disorder (on the Beaux-Arts)*, in "Architectural Design Profiles" n. 17, 1978.

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Quel que si puo fare?, in "Assenza Presenza", d'Avria Editrice/Piano inclinato, Bologna, 1978.

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Trois projets récents, in "Archives d'Architecture Moderne" n. 14, 1978.

Hommage à Barcelone, Revision du Plan Cerda, in "Archives d'Architecture Moderne" n. 14, 1978.

A Question of Style, in "R.I.B.A." publications, 1978.

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1976

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1978

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INDEX

I.	House for Rita	1969-1974
II.	House for G. Mayer in Bagnano	1974
III.	House for G. Mayer in Bagnano	1974
IV.	Royal Mint Square Housing, London	1974
V.	Les nouveaux quartiers de la Villette	1976
VI.	Les nouveaux quartiers de l'Europe in Luxembourg	1978
VII.	House for Massimo Scolari	1978
VIII.	Les nouveaux quartiers des Halles, Paris	1979
IX.	Das neue Hafen-Viertel in Tegel, West-Berlin	1980
X.	Das neue Hafen-Viertel in Tegel, West-Berlin	1980
XI.	School at St-Quentin en Yvelines	1977-1979

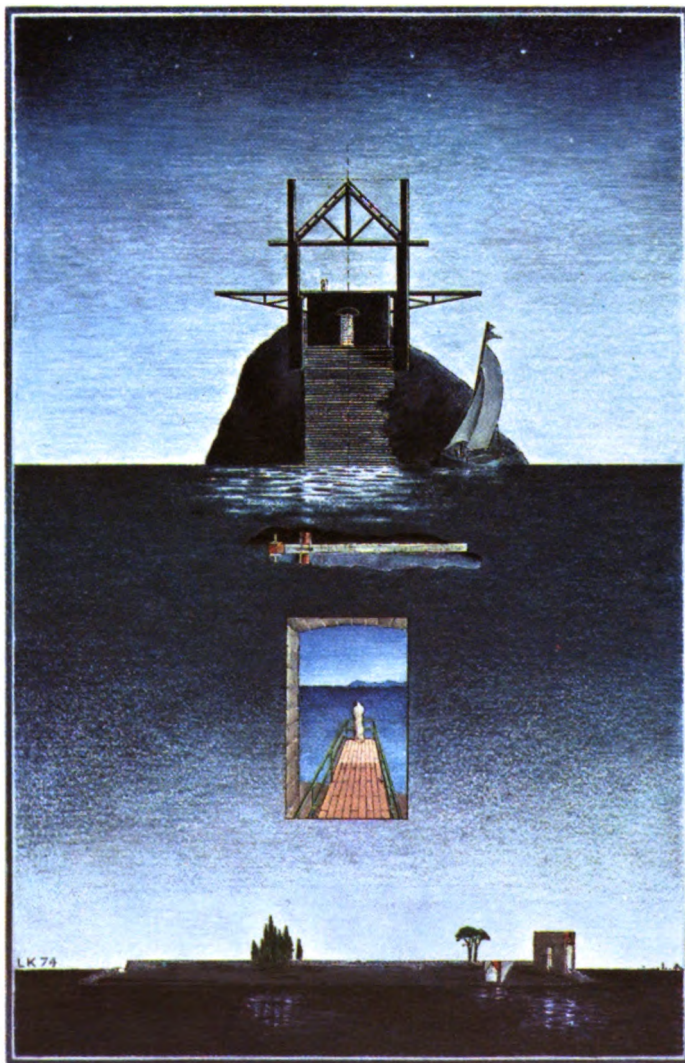
1.	House for J. P. Mitsch, Dalheim, Luxembourg, <i>entrance elevation</i>	1966
2.	House for J. P. Mitsch, Dalheim, Luxembourg, <i>facades + plans</i>	1966
3.	Promenade difficile	1969
4.	Garden resort on a lake & nautical club, <i>the nautical club</i>	1967
5.	Garden resort on a lake & nautical club, <i>arial view</i>	1967
6.	University of Bielefeld, <i>plan and entrance</i>	1968
7.	University of Bielefeld, <i>sketches</i>	1968
8 + 9.	Extension of St. Willibrord Abbey, Echternach, Luxembourg	1970
10.	10th anniversary letter to James Stirling	1978
11.	Derby Civic Center (with James Stirling), <i>initial sketches</i>	1970
12.	Siemens A.G. Munich (with James Stirling), <i>initial sketches</i>	1969
13.	Two tower blocks in West-Berlin (with B. Jansen and J. P. Kleihues), Final perspective and alternative project	1971-1972
14.	"Rita's weg", <i>Rita's way</i>	1972

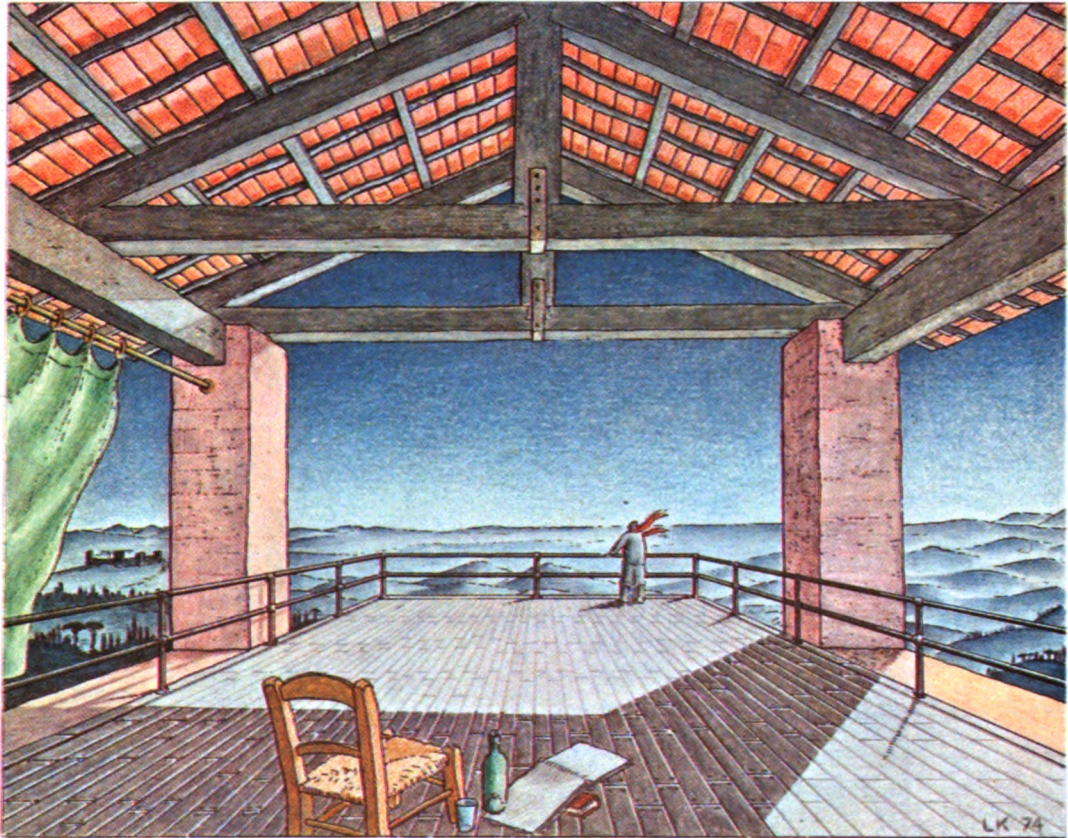
15. Sprengel museum & Grand Hotel et de Babylone on Maschsee, Hannover, *plan* 1972
16. Sprengel museum & Grand Hotel et de Babylone on Maschsee, Hannover,
arial view 1972
17. Sprengel museum & Grand Hotel et de Babylone on Maschsee, Hannover,
Grand portico 1972
18. Sprengel museum & Grand Hotel et de Babylone on Maschsee, Hannover, *sketches* . 1972
19. Sprengel museum & Grand Hotel et de Babylone on Maschsee, Hannover
Museum + esplanade 1972
20. Ruined monument for Aldo Rossi 1972
21. Monument with aeroplane, to be erected on a disused airfield 1972
22. House for Rita 1969-1974
23. Rita's promenade in Crimea, *arial view, plan, and portrait of client* 1972
24. Royal Mint square housing I, *window construction and convention* 1974
25. Royal Mint square housing I, *gate to the docks, window construction and convention* 1974
26. Monument with (faded) red flags 1974
27. Monument with (faded) red flags 1974
28. Royal Mint square housing I + II, *sketches of covered square + gates* 1974
29. Royal Mint square housing II, *the arcaded avenue* 1974
30. Royal Mint square housing II, *the garden* 1974
31. Royal Mint square housing II, *the square* 1974
32. Royal Mint square housing I, *telephones and fountain* 1974
33. Belvedere on a lake, *plan and arial view* 1975
34. Belvedere for Irene 1978
35. Viaduct 1975
36. St. Maria, Tuscany 1974
37. The stairway to my house 1973
38. Theatre in Udine 1975
39. Museum in Düsseldorf 1975
40. House for Giorgio Mayer in Bagnano I 1974
41. A square is a missing block 1973
42. Place Notre-Dame I, Amiens, *Le grand mur I* 1975
43. Place Notre-Dame I, Amiens, *Le grand mur I* 1975
44. Place Notre-Dame II, Amiens, *Le grand mur II* 1975
45. Place Notre Dame II, Amiens, *Le grand mur II* 1975
46. Place Notre Dame III, Amiens, *La maison comme îlot I + II* 1975
47. Place Notre Dame IV, Amiens, *La maison comme écran* 1975
48. Difficult access to Oswald Mathias Ungers 1975
49. From Leon Krier to Colin Rowe 1975
50. Les nouveaux quartiers de la Vilette-Paris, *plan of the two new districts* 1976

51. Les nouveaux quartiers de la Villette-Paris, <i>arial view towards Paris</i>	1976
52. Blundell corner, Kingston upon Hull (with Rita Wolff), <i>arial view and monuments</i>	1977
53. Blundell corner, Kingston upon Hull (with Rita Wolff), <i>the assembly</i>	1977
54. <i>Parallel of cities, the human dimension</i>	1978
55. The measure of things.....	1969
56. The prison and the street	1976
57. Three categories of urban space I, <i>the spaces are accidental</i>	1977
58. Three categories of urban space II, <i>the spaces result from a grid</i>	1977
59. Three categories of urban space III, <i>the spaces are planned</i>	1977
60. Idea of a social center	1977
61. 3 social centers in Rome, <i>via Corso</i>	1977
62 + 63. 3 social centers in Rome, <i>piazza Navona</i>	1977
64. 3 social centers in Rome, <i>piazza San Pietro</i>	1977
65. Roma interrotta, <i>the genii of architecture and measure</i> (from G. B. Nolli, 1748)	1977
66. Teerhof in Bremen, <i>public loggia, assembly + tower</i>	1978
67. Teerhof in Bremen, <i>window in assembly building</i>	1978
68. Teerhof in Bremen, <i>public loggia + view towards Weser-Embankment</i>	1978
69. Teerhof in Bremen, <i>the new Splendour</i>	1978
70. From confusion to reconstruction	1978
71. And the beauty becometh a beast	1979
72. Reconstruction of Luxembourg, <i>the new viaduct and view towards the new European Quarters</i>	1978
73. Reconstruction of Luxembourg, <i>renewal of the old city + Limpertsberg, the 2 new European Quarters</i>	1978
74. Reconstruction of Luxembourg, <i>view of the place du Belvédère et promenade</i>	1978
75. Reconstruction of Luxembourg, <i>the 2 new European Quarters, integrating the already existing buildings</i>	1978
76. Reconstruction of Luxembourg, <i>streets and squares, integrating the already existing buildings</i>	1978
77. Reconstruction of Luxembourg, <i>place du Nouveau Parlement and conversion of existing administration tower</i>	1978
78. Reconstruction of Luxembourg, <i>the terrasse and parvis of the new European Parliament</i>	1978
79. Reconstruction of Luxembourg, <i>the "Galerie des Pas perdus" in the new Parliament</i>	1978
80. House for Massimo Scolari I	1978
81. Good and bad weather roof, <i>2 mobile roofs in glass + bronze</i>	1978
82. School at St. Quentin en Yvelines, <i>the timber portico on main square</i>	1977-1979
83. School at St. Quentin en Yvelines, <i>arial view</i>	1977-1979

84. School at St. Quentin en Yvelines, <i>facades</i>	1977-1979
85. School at St. Quentin en Yvelines, <i>plan of buildings and public spaces</i>	1977-1979
86. School at St. Quentin en Yvelines, <i>tracé régulateur géométrique</i> <i>in plan + elevation</i>	1977-1979
87. School at St. Quentin en Yvelines, <i>site lay-out + situation in New Town</i>	1977-1979
88 + 89. Reconstruction of Weser-Embankments + Teerhof in Bremen	1978-1980
90. Reconstruction of Weser-Embankment in Bremen, <i>St. Martini square</i> <i>and nautical club</i>	1980
91. Reconstruction of Weser embankment in Bremen, <i>Schnoor-Viertel</i>	1980
92. Reconstruction of Weser embankment in Bremen, <i>Weser-promenade</i>	1980
93. Reconstruction of Weser embankment in Bremen, <i>"navigare necesse est, vivere non est necesse" Monument</i>	1980
94. The 6th order or the end of Architecture	1977
95. The Exterminating Angel	1979
96. Reconstruction of the Tegeler Hafen, West-Berlin, <i>the new island-Tegeler Balkon</i>	1980
97. Reconstruction of the Tegeler Hafen, West-Berlin, <i>silhouette of new city</i>	1980
98. Reconstruction of the Tegeler Hafen, West-Berlin, <i>view from nautical club + covered square</i>	1980
99. Reconstruction of the Tegeler Hafen, West-Berlin, <i>the Thermes hotel,</i> <i>and panorama</i>	1980
100. A façade in Venice, <i>construction details, wood, bricks, Istrian marble</i>	1980
101. A façade in Venice, <i>elevation and main proportional relations</i> <i>geometrical + numerical</i>	1980
102. Homo Americanus, portrait of Peter Eisenmann, <i>poster at Princeton</i>	1977
103. Homo Europaeus, portrait of Giorgio Mayer	1973
104. On the edge of the forest	1980
105. L. + R. Que	1980

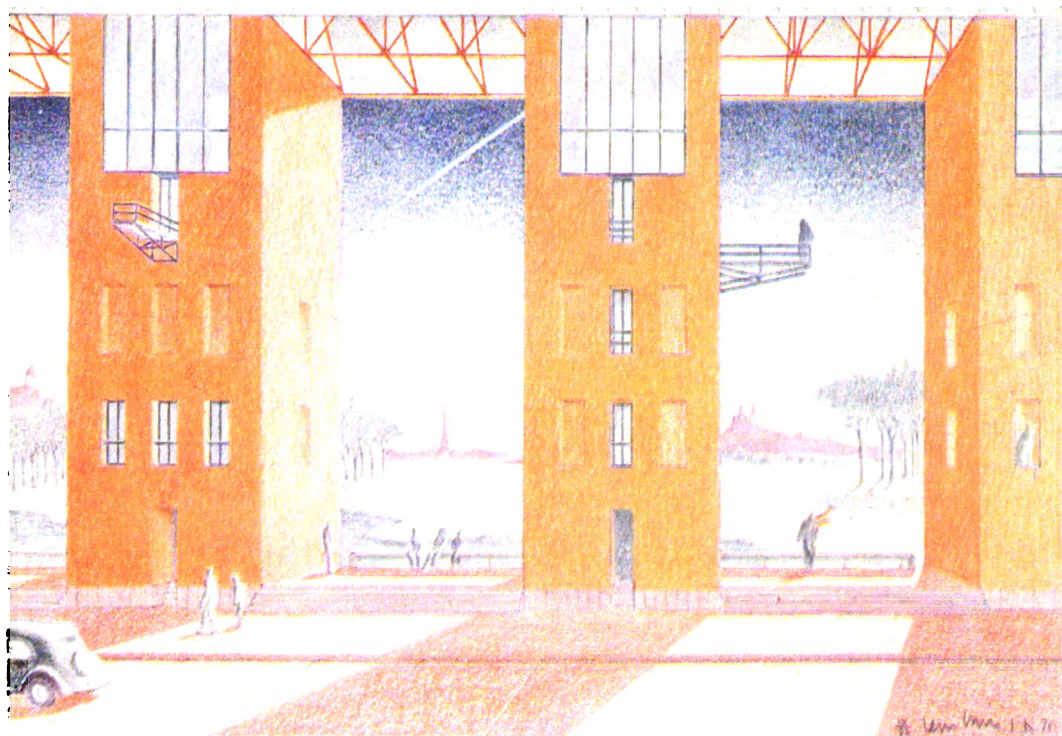
ILLUSTRATIONS

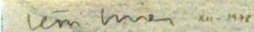


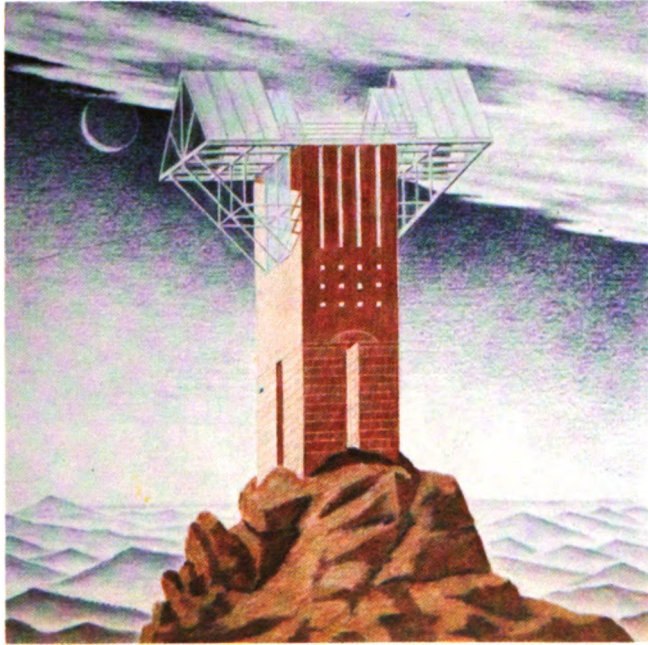


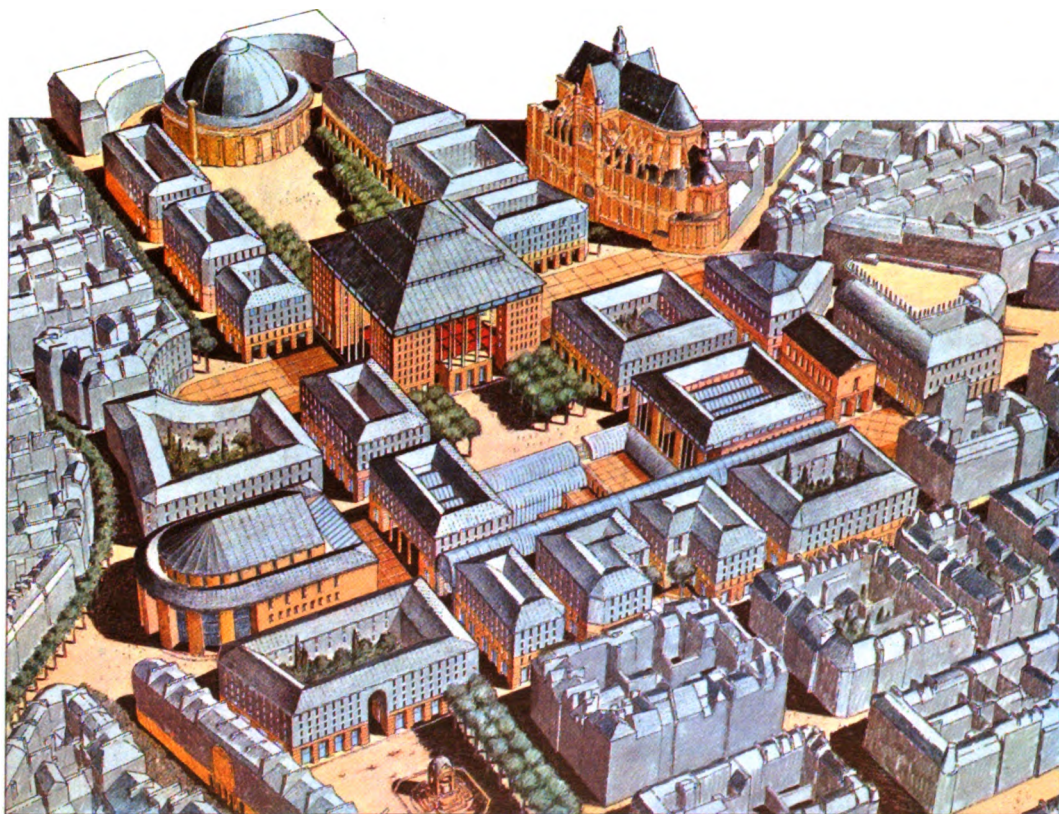


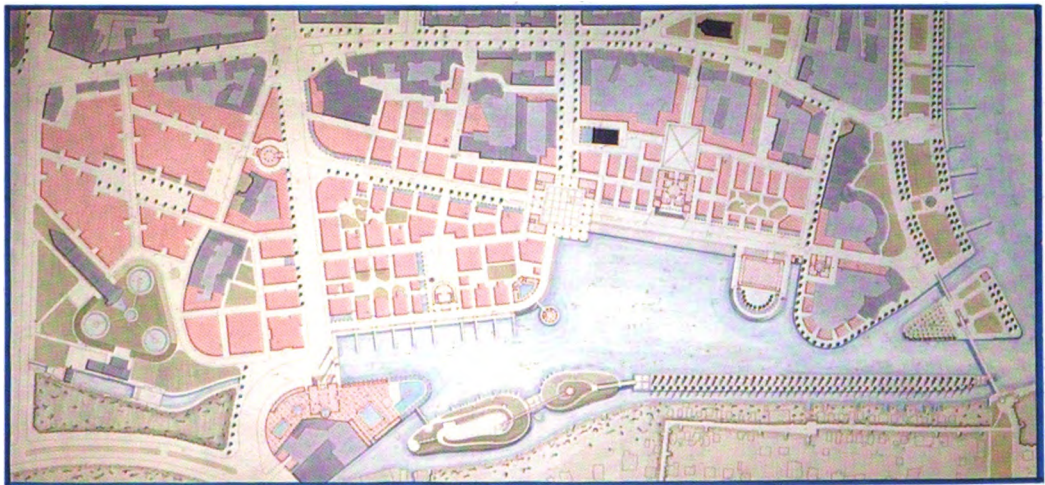








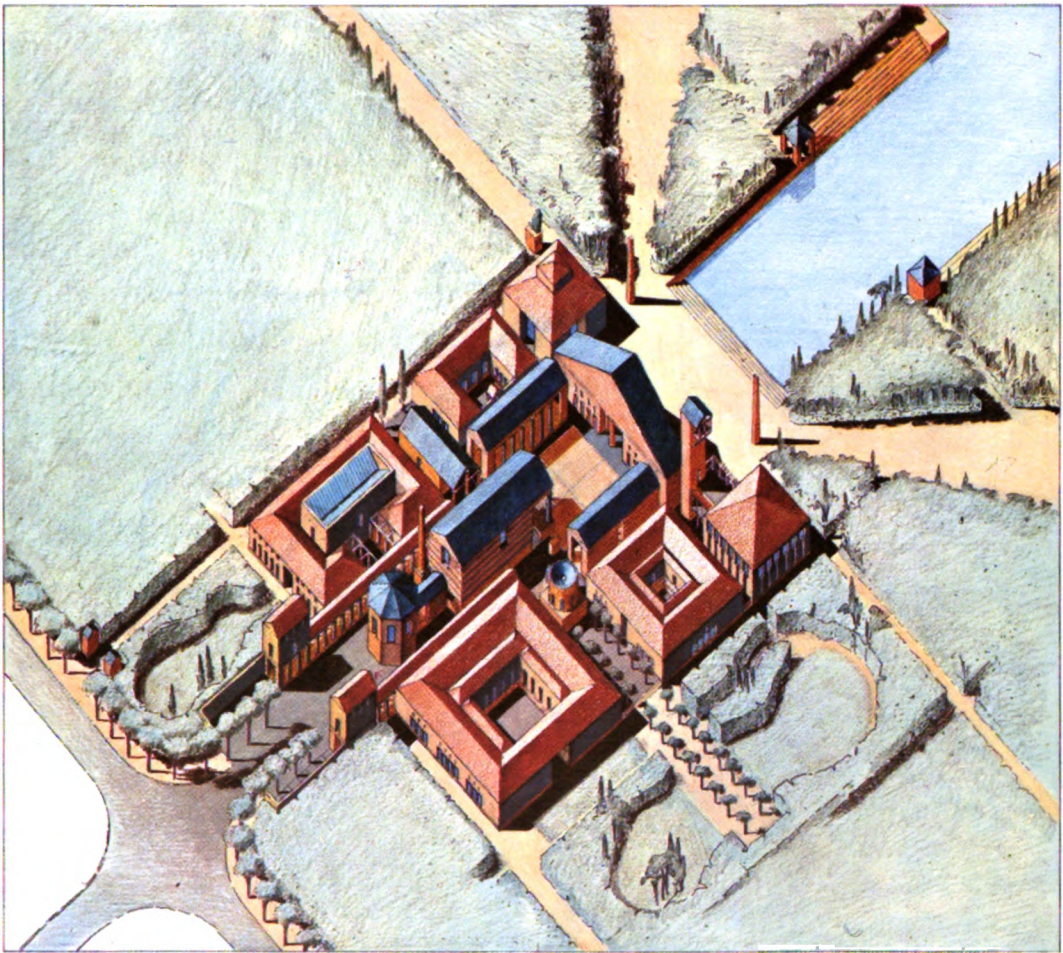


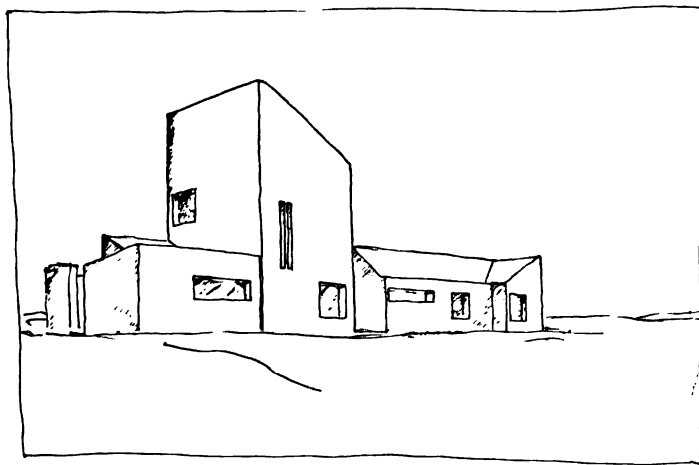


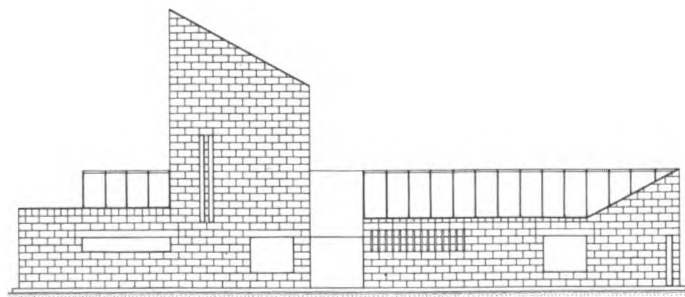
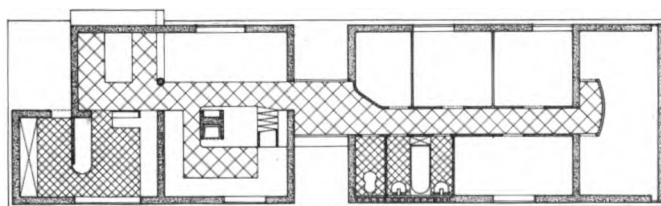
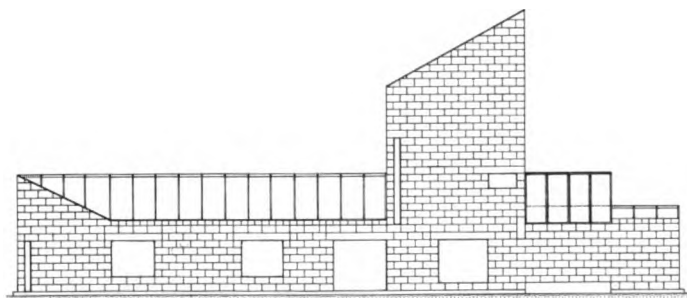
T E G E L

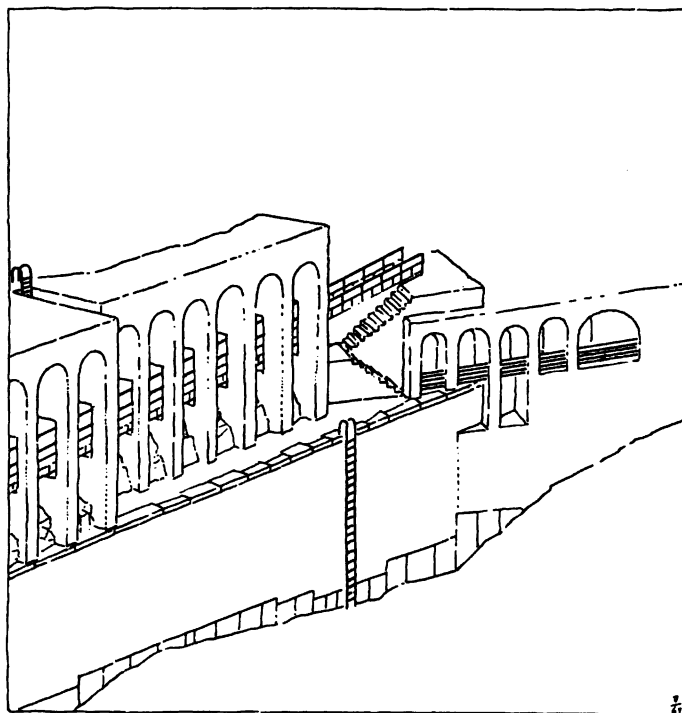


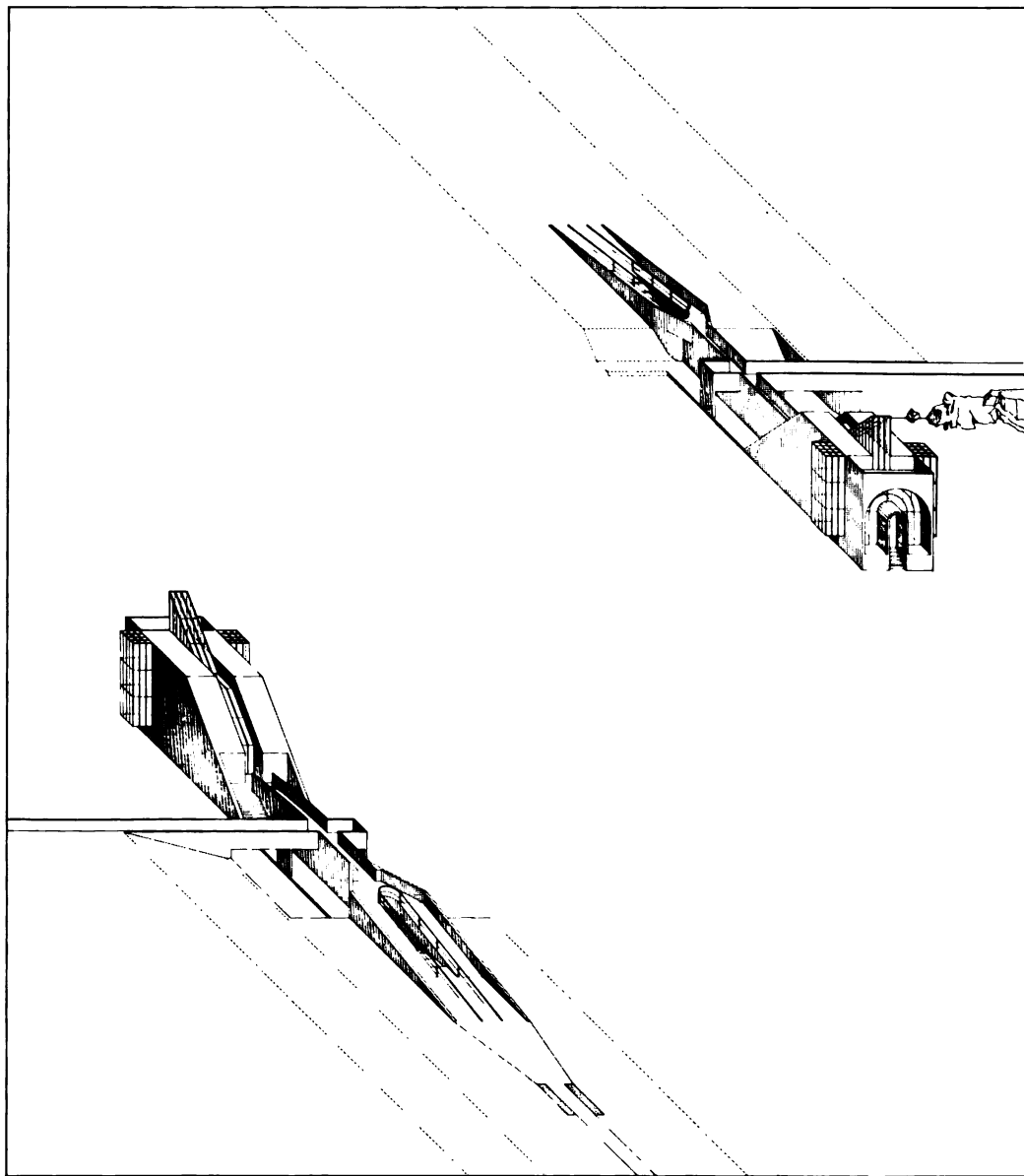
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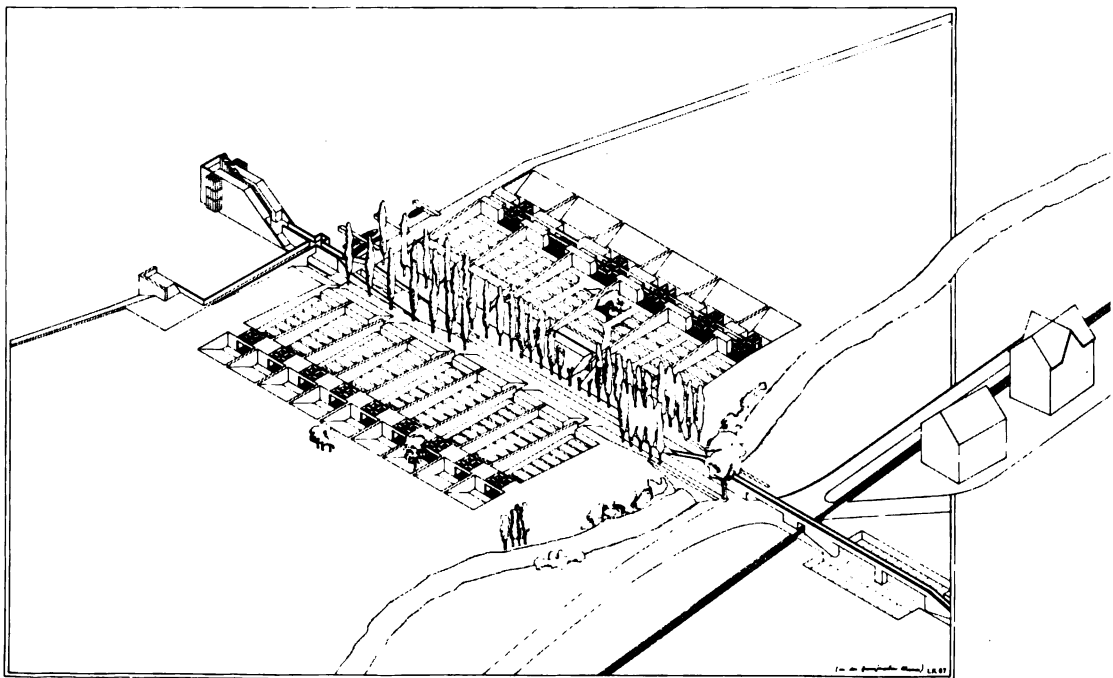


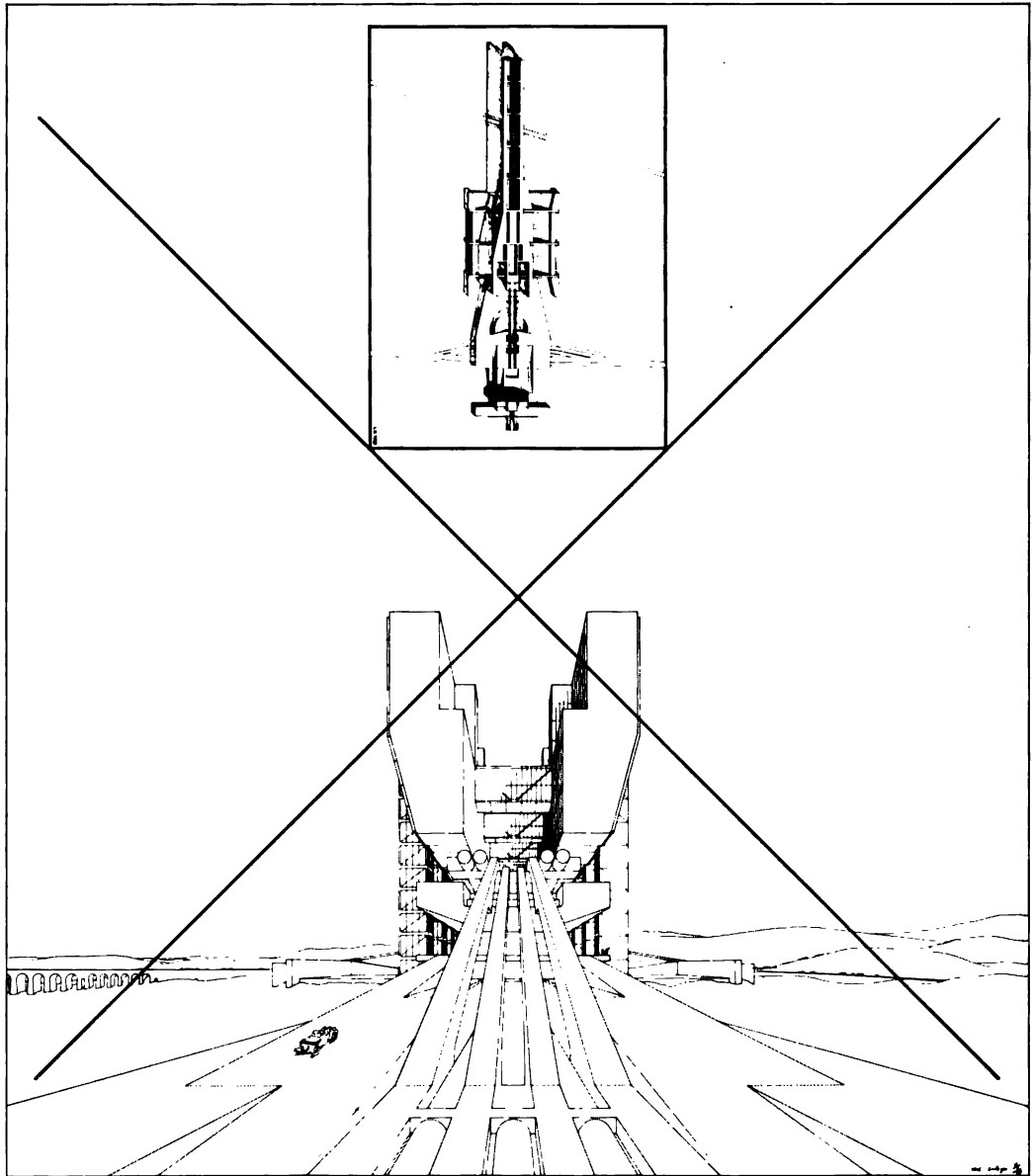


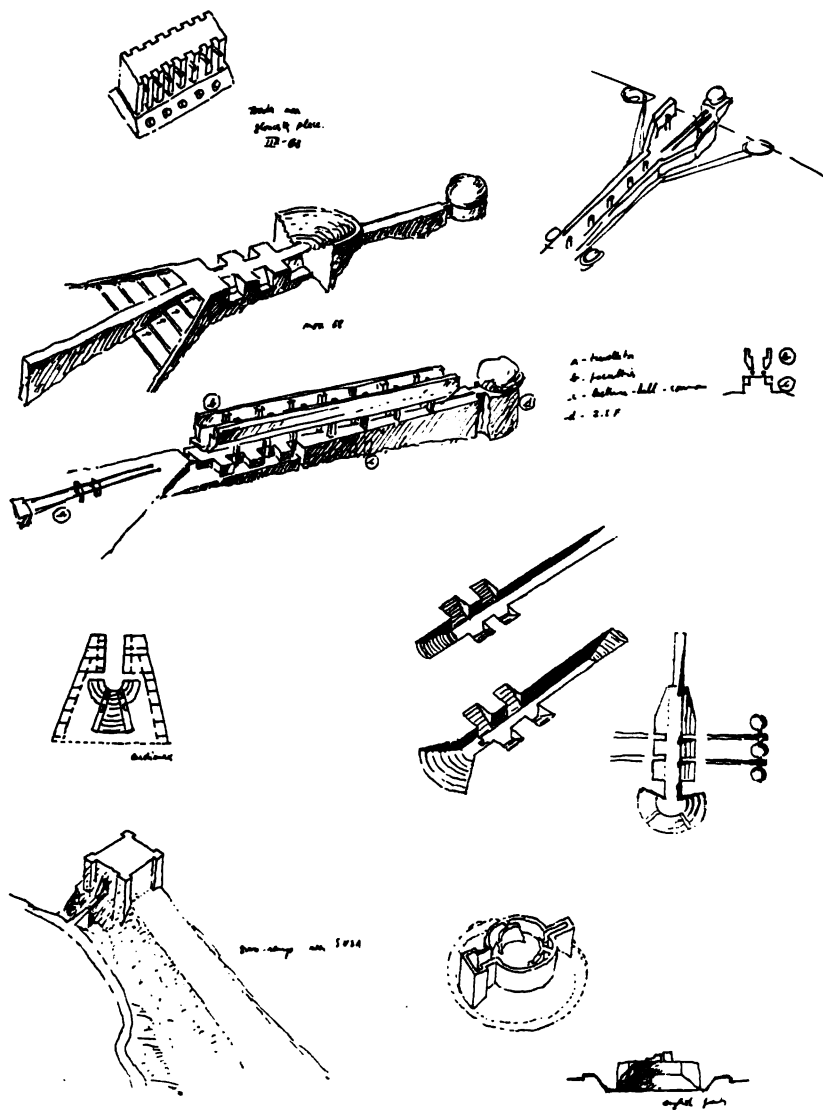


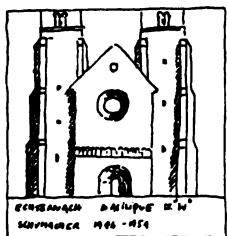


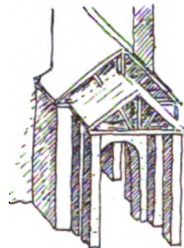
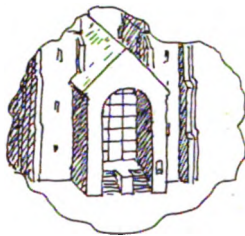
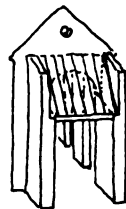






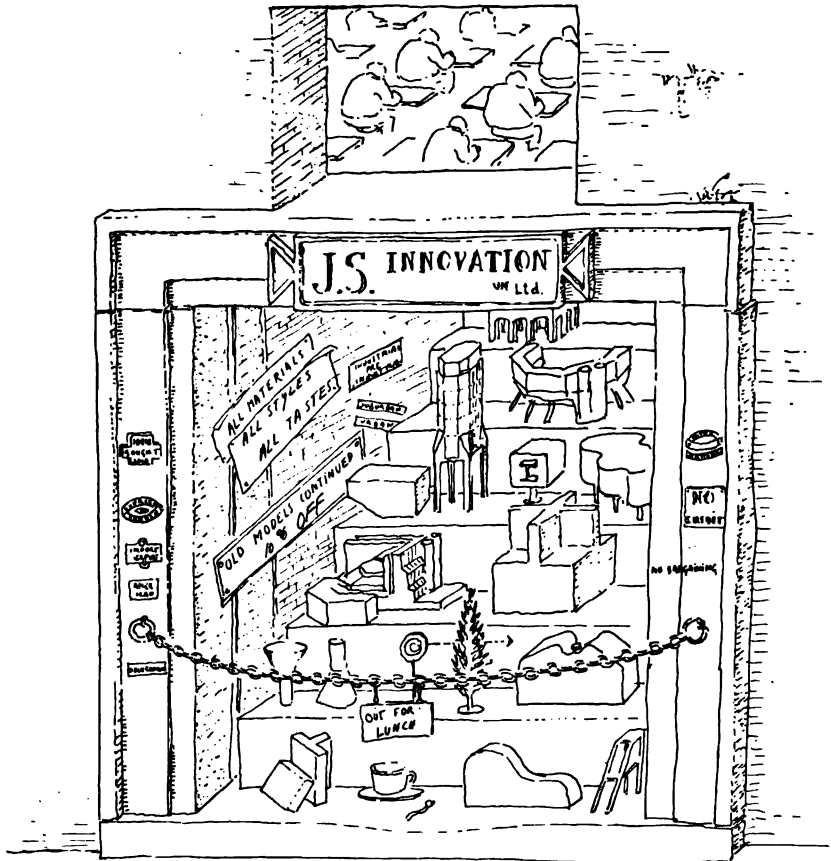


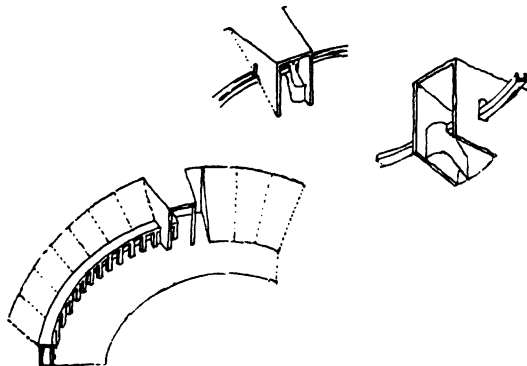
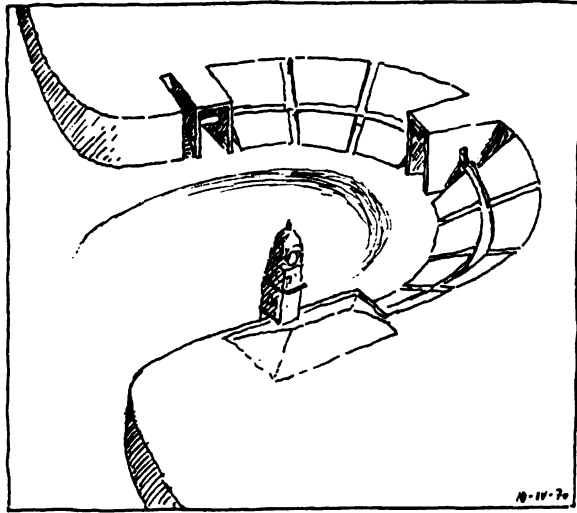


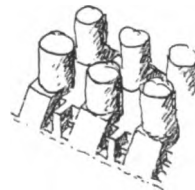
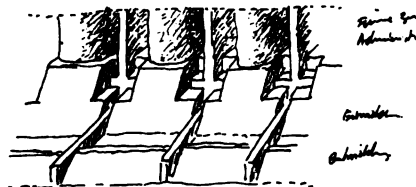
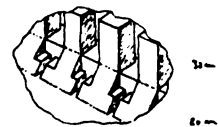
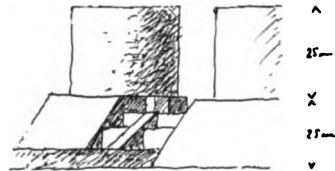
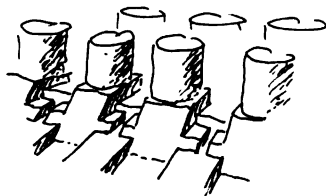
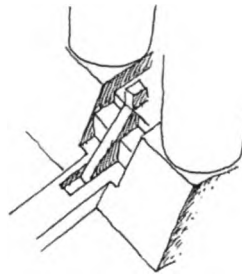
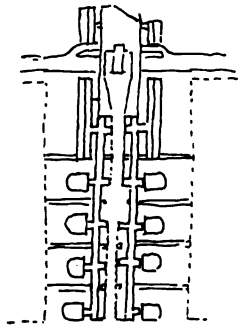


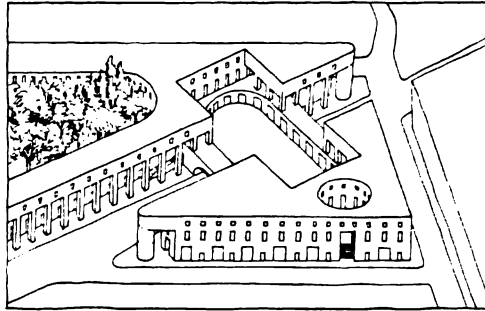
ECHTERNACH, LUXEMBOURG.

1970.

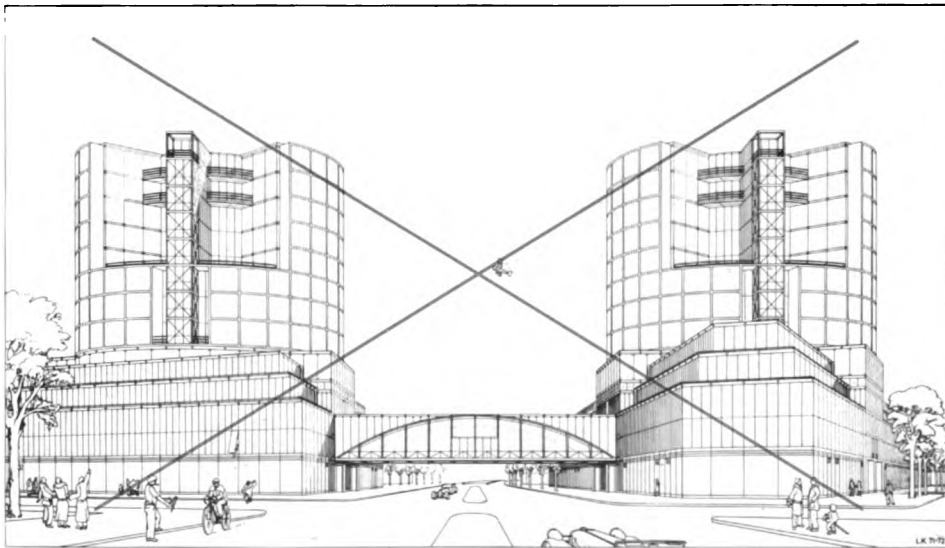


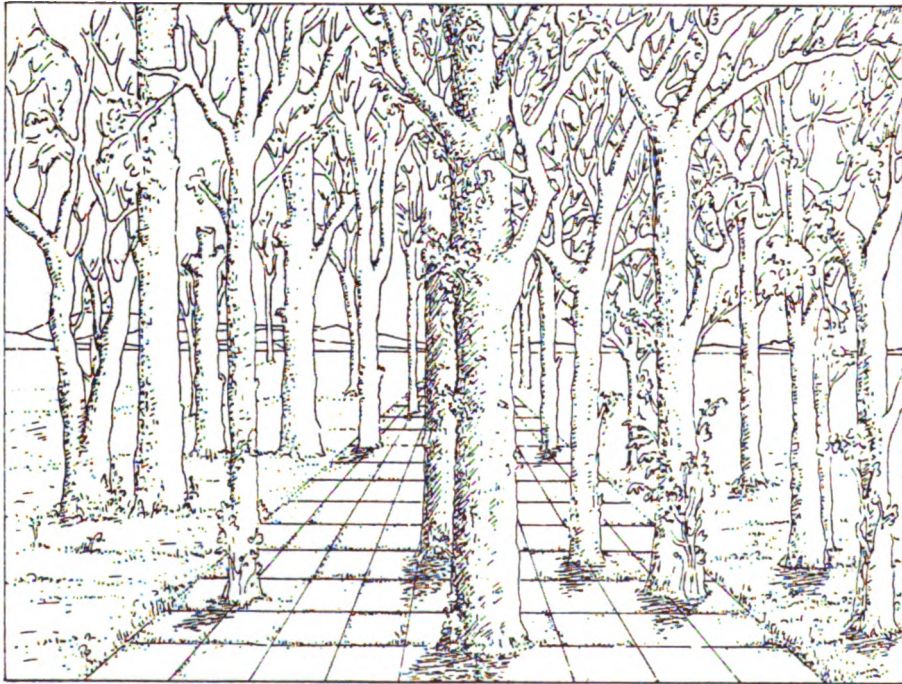






The mysteries of bad consciousness leave you all the freedom to learn from mistakes, as long as they remain drawings. This chance is lost when beautiful drawings become ugly buildings.

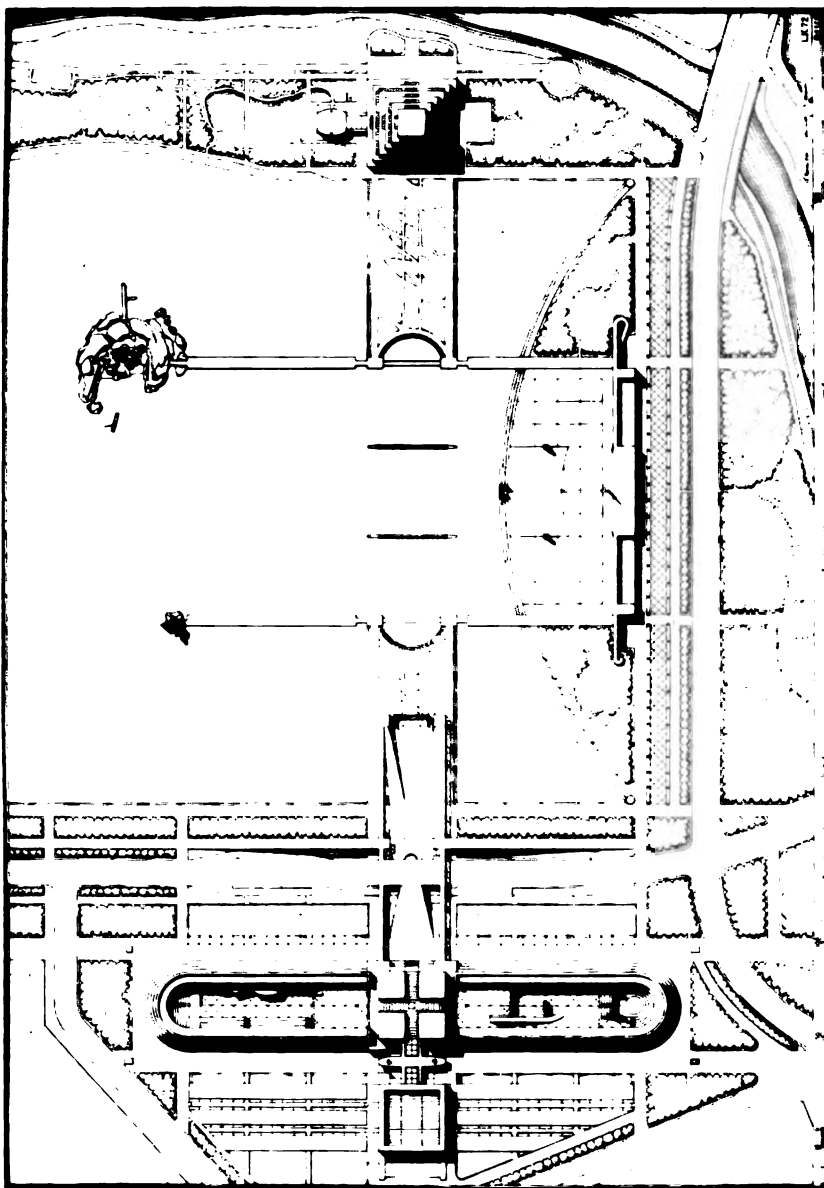


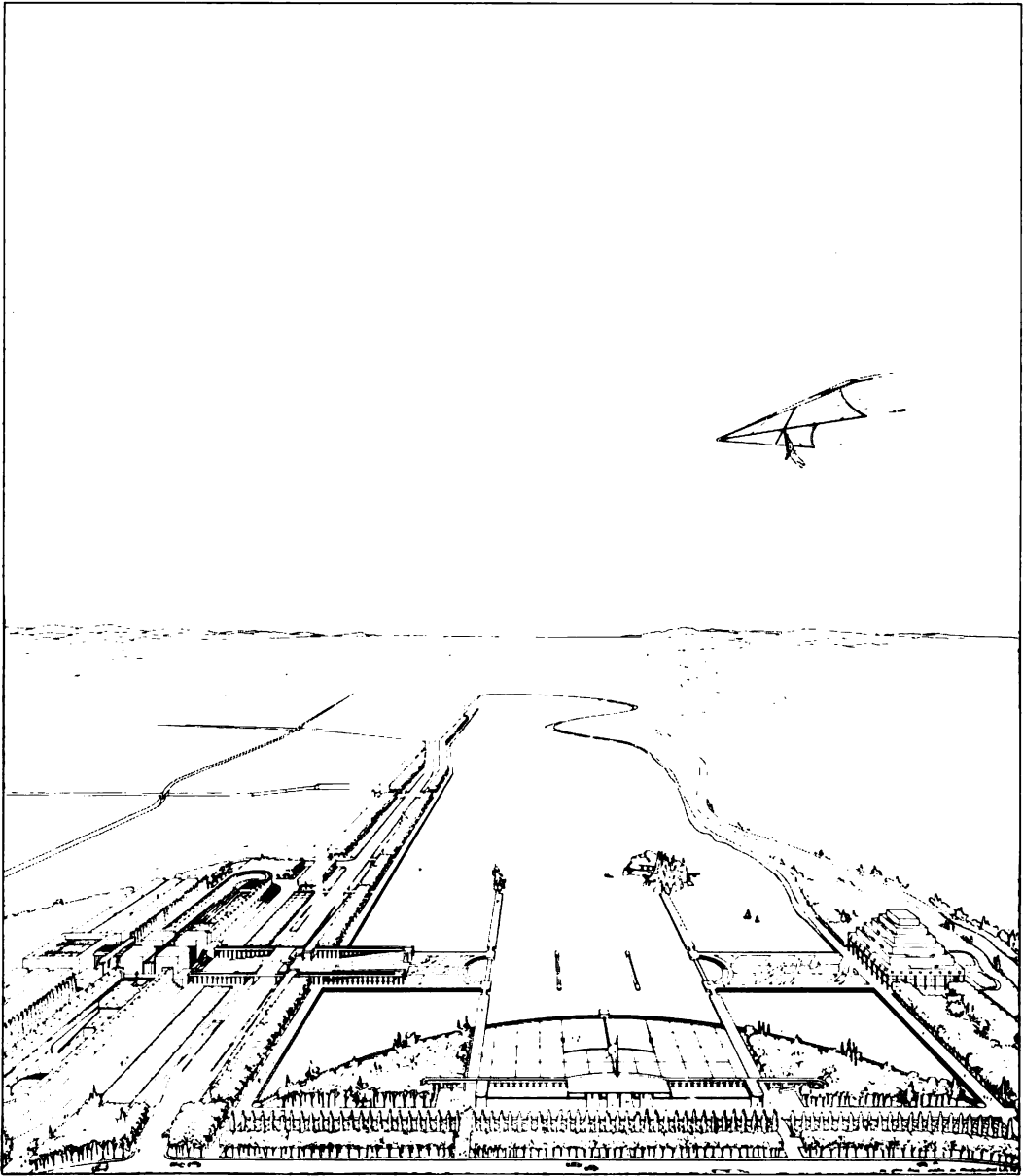


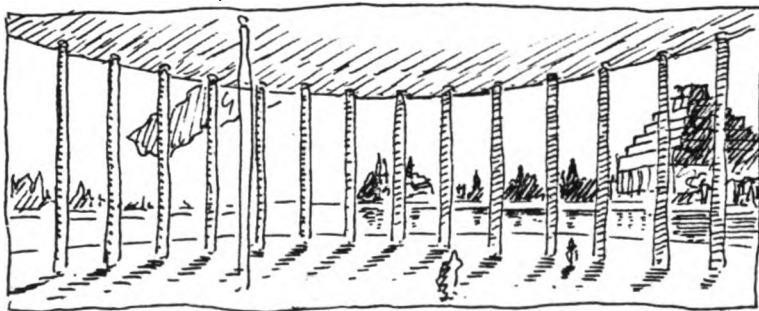
mit einem großen mit feinen Säulen.

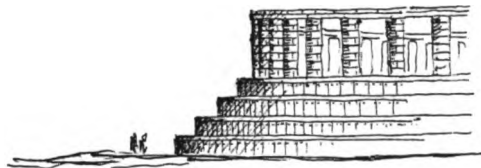
! Ein 2. -

- am 1. 10. 1972



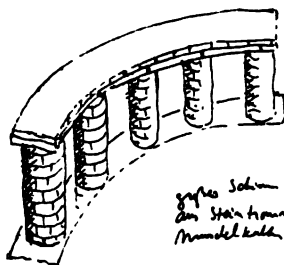




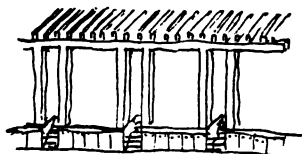
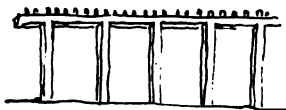


Mandelkalk.

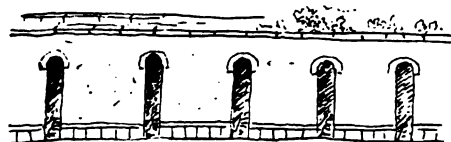
weiße Marmorplatten
(grüne) Bronze-nägels
Bronze-Abdeckung der
Treppen → Rahma

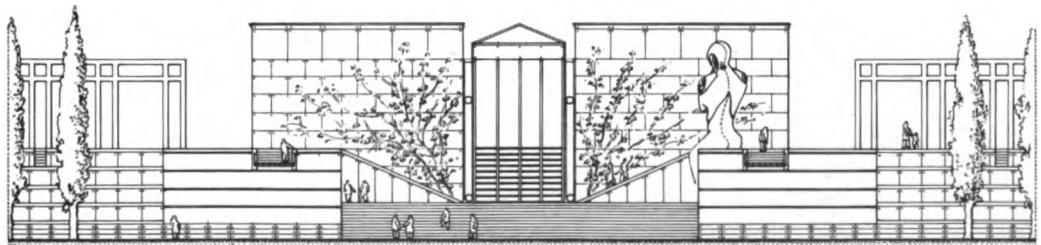
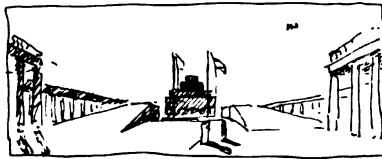
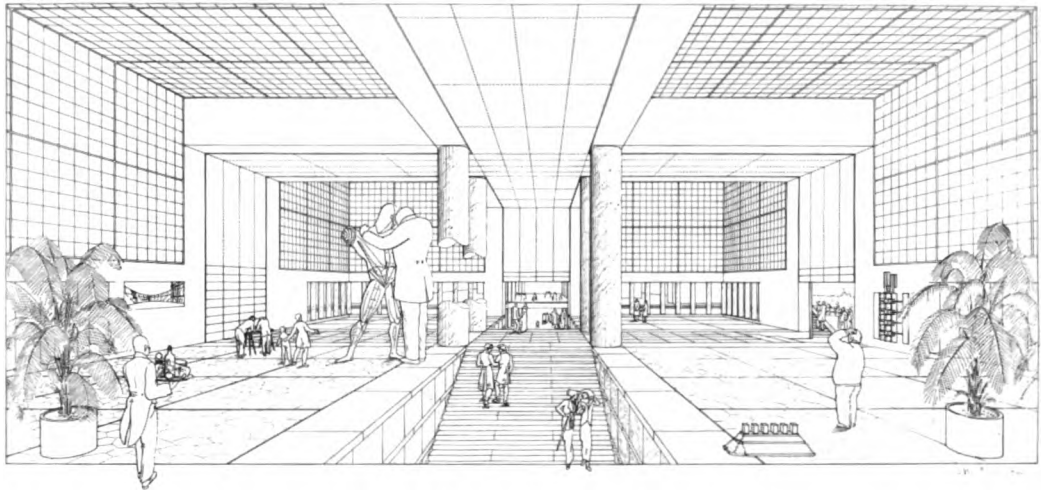


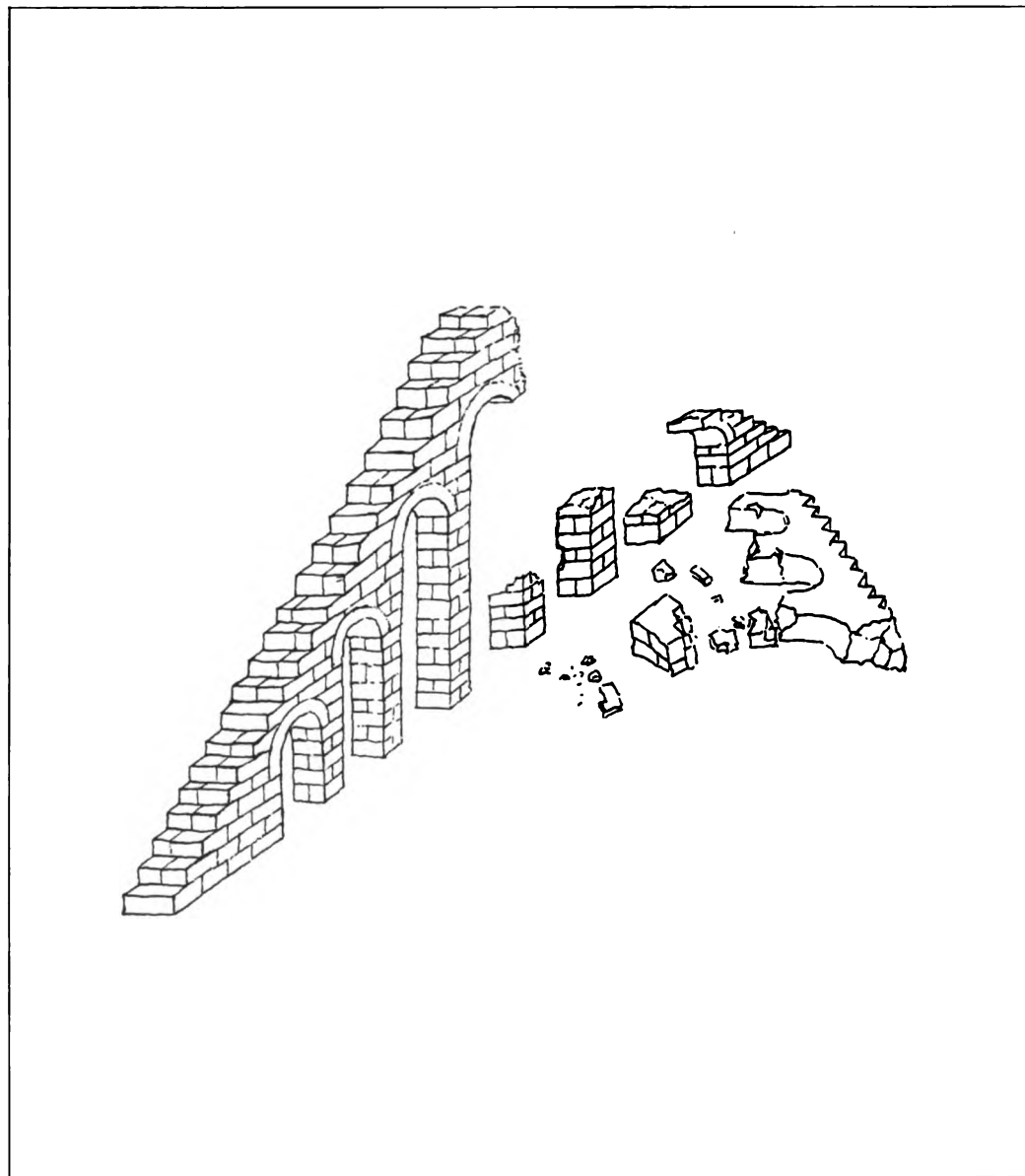
große Säulen
aus Stein kommen
Mandelkalk

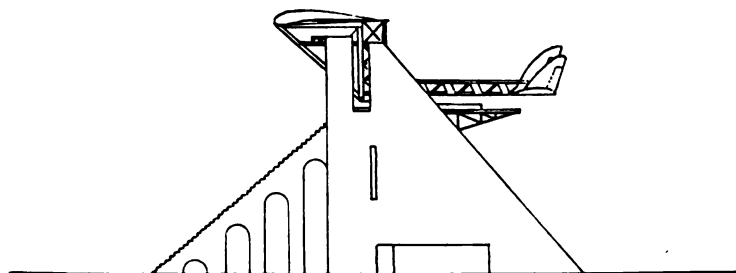
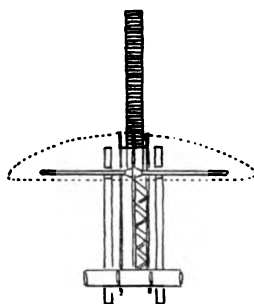
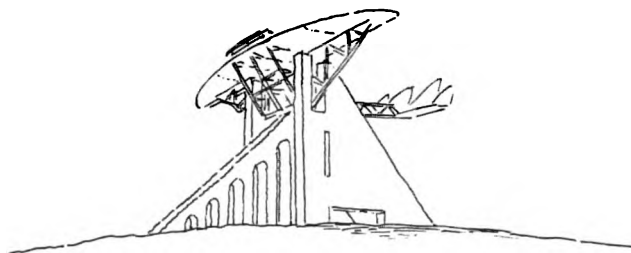


cf. Obelisk. pyra. in 183.
Darmstadt.
schwarze Beton mit Mosaik





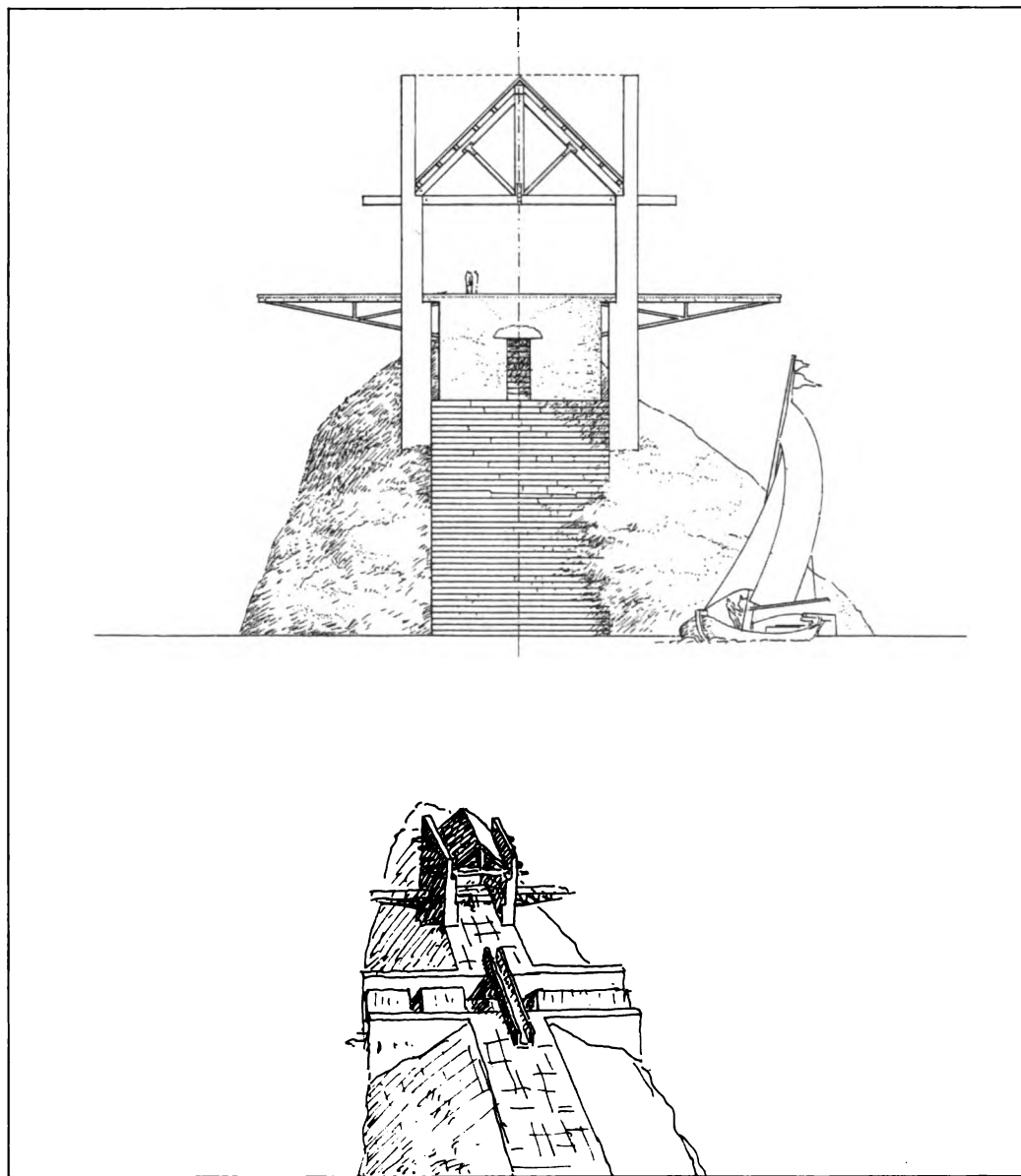


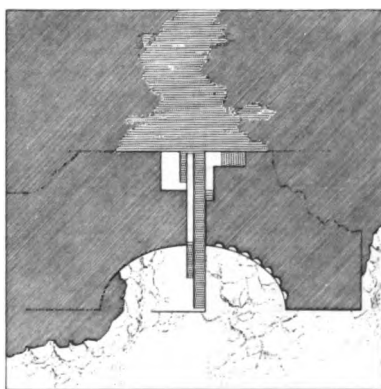
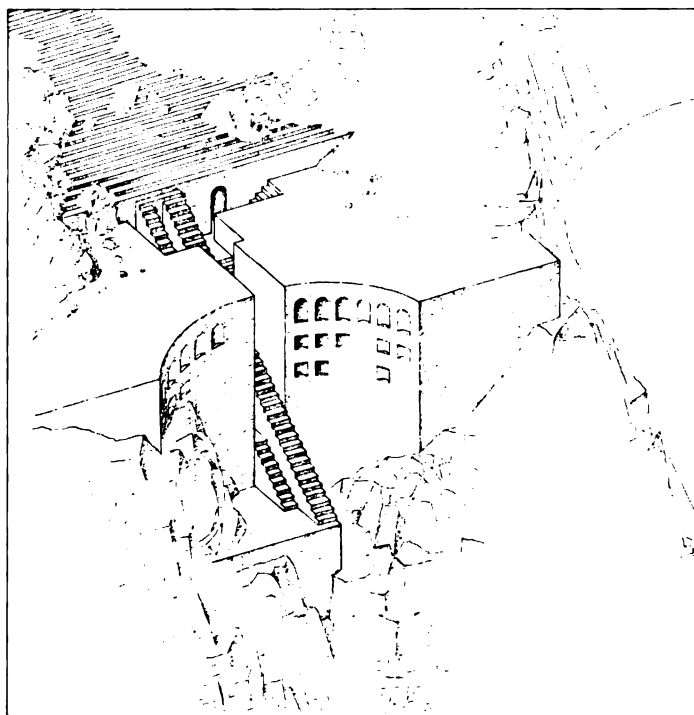


MONUMENT WITH AIRCRAFT - TRANSPORT & TOWER

20. EL PASO, BY MARIA BAEZAL

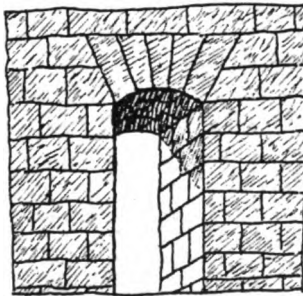
1972



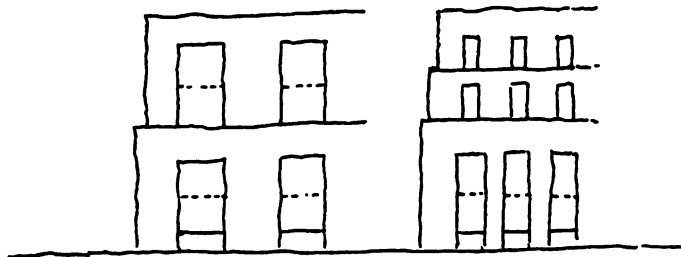
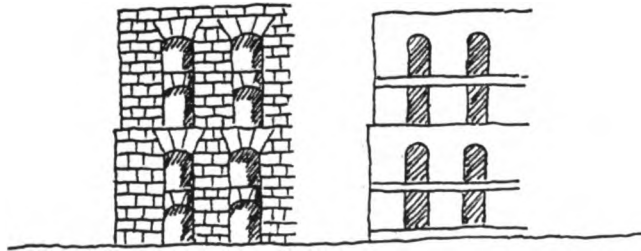


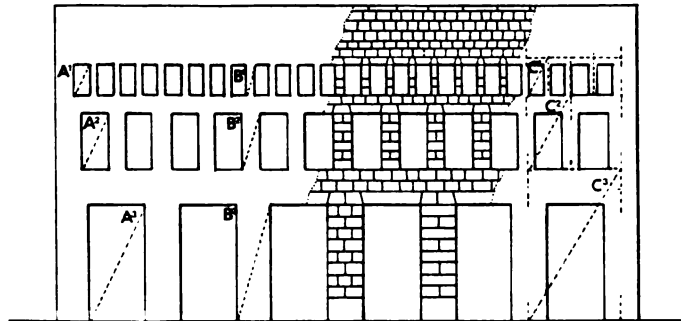
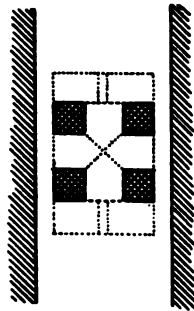
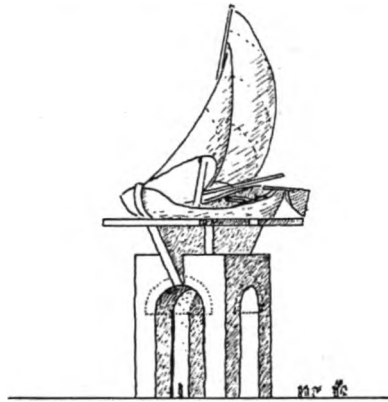
RITA'S PROMENADE IN CRIMEA.

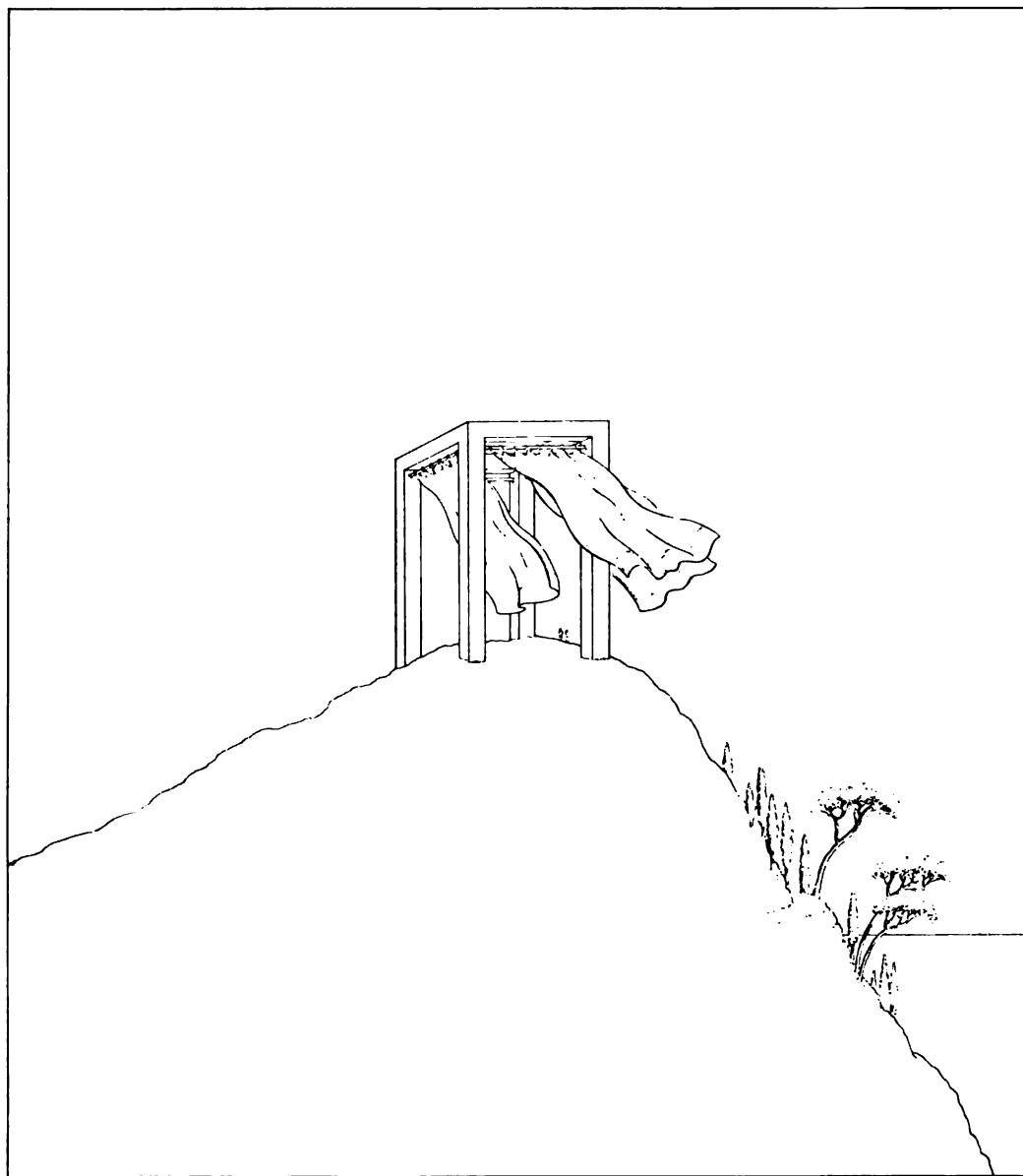
1972.

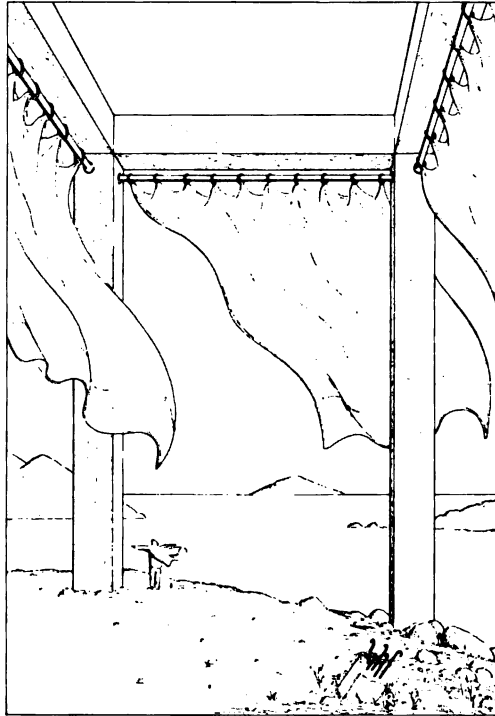


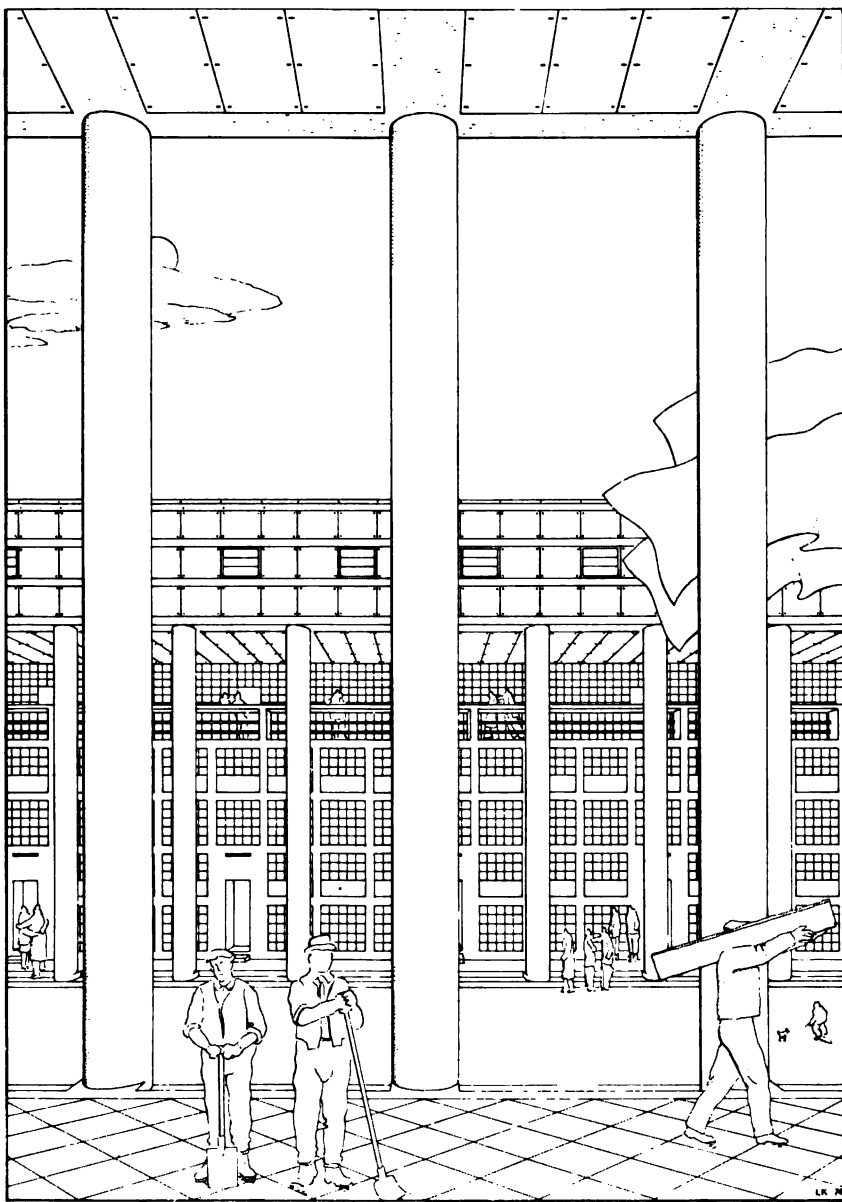
SECTIONAL VIEW OF STONE ARCH - (A) -

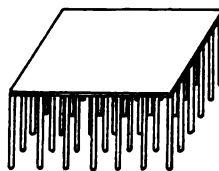




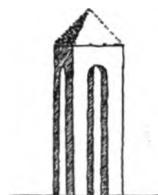








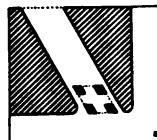
A House of Roof - Royal Mint
1974



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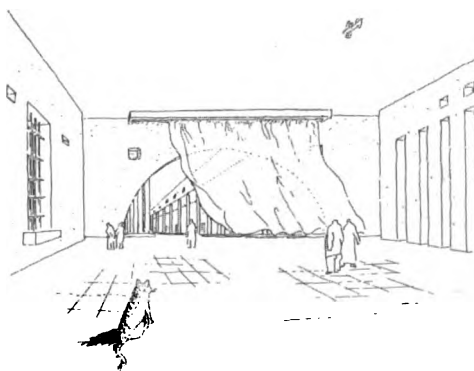
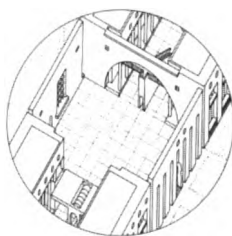
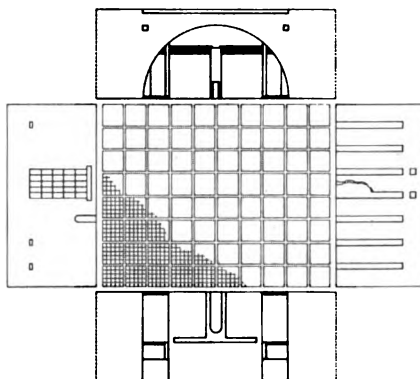
A House for the Royal Mint Housing
1974

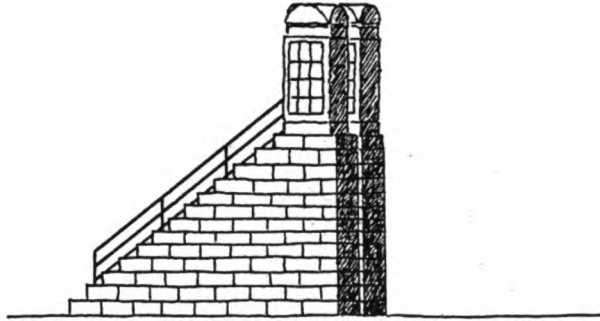


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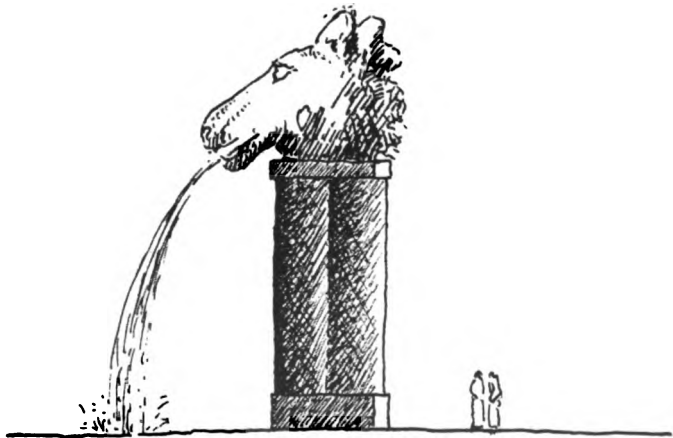


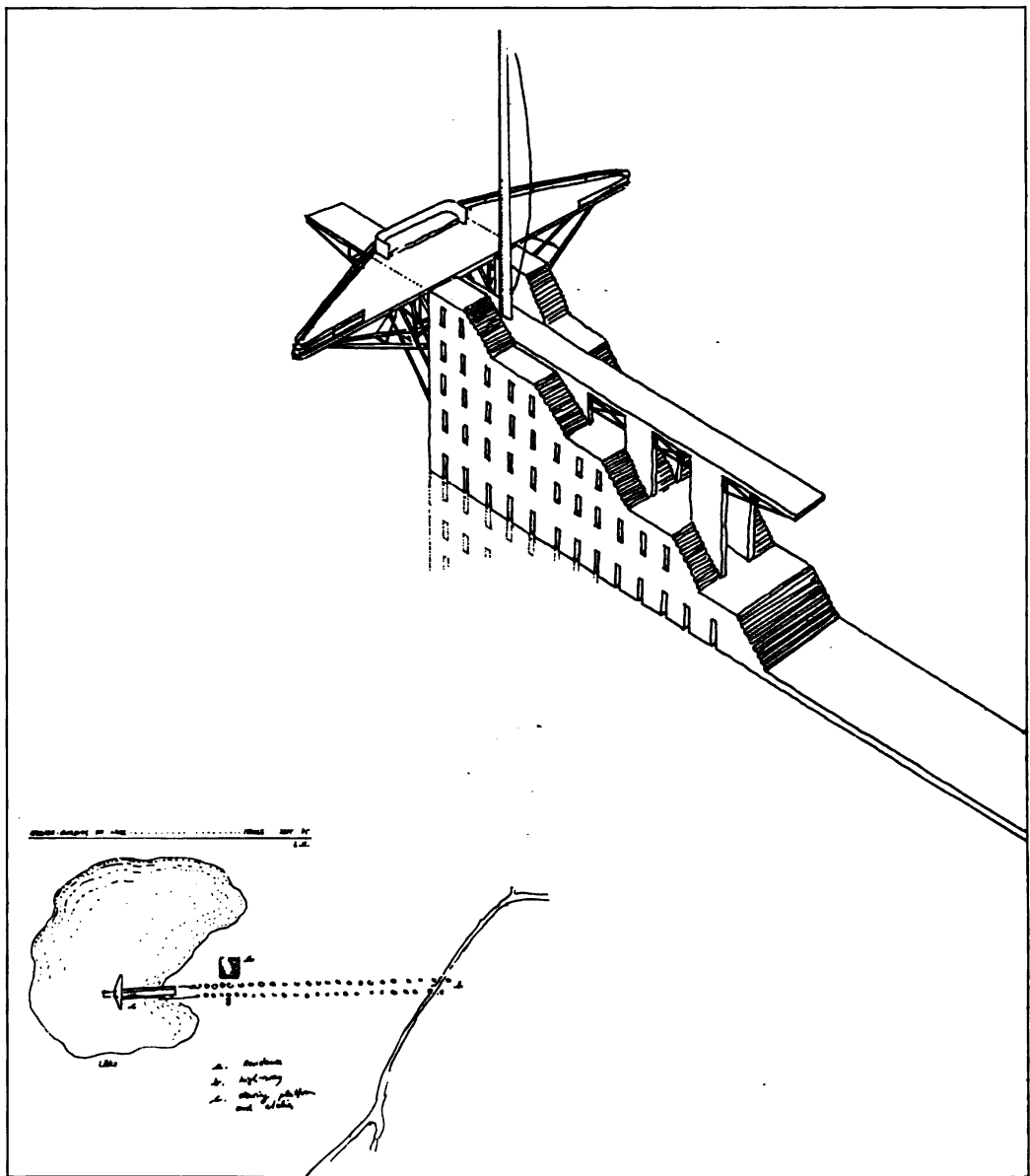


DUPLE MONUMENT

1970

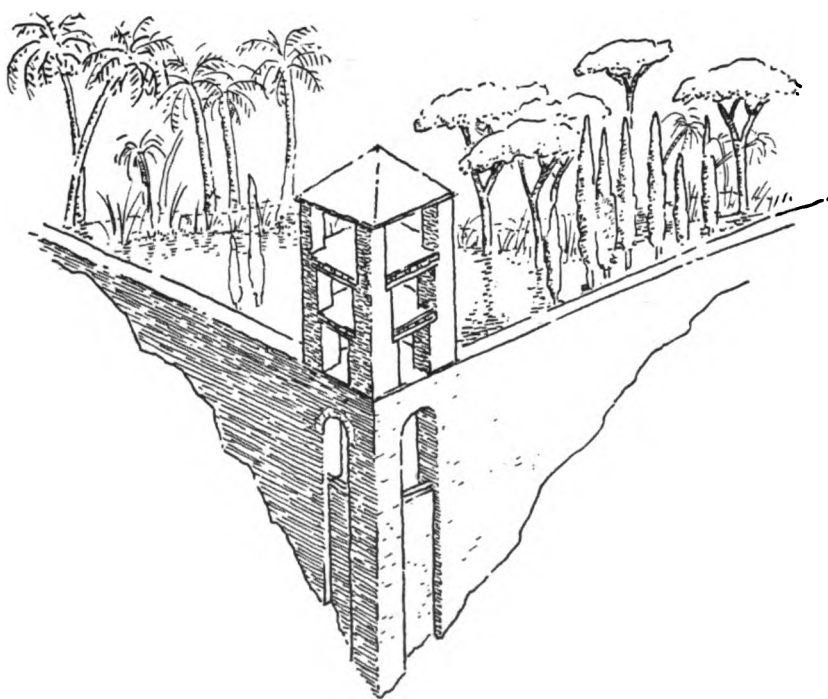
AND CIVIL-MAN IN BURY GARDEN

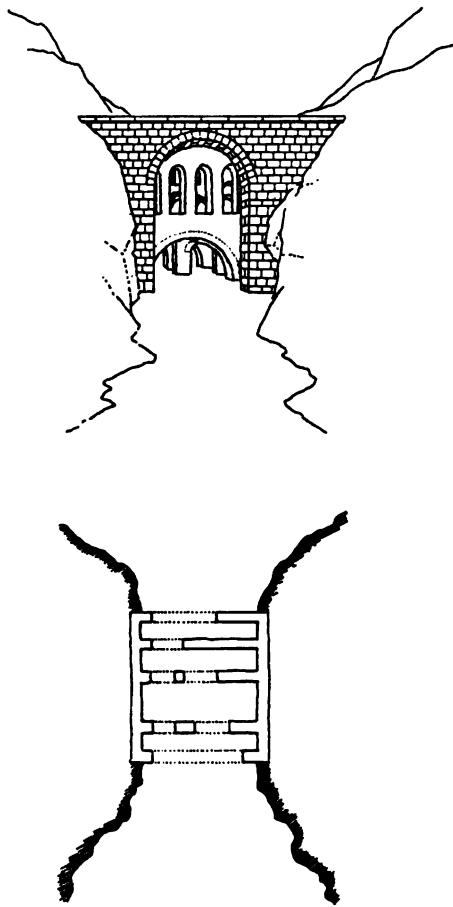




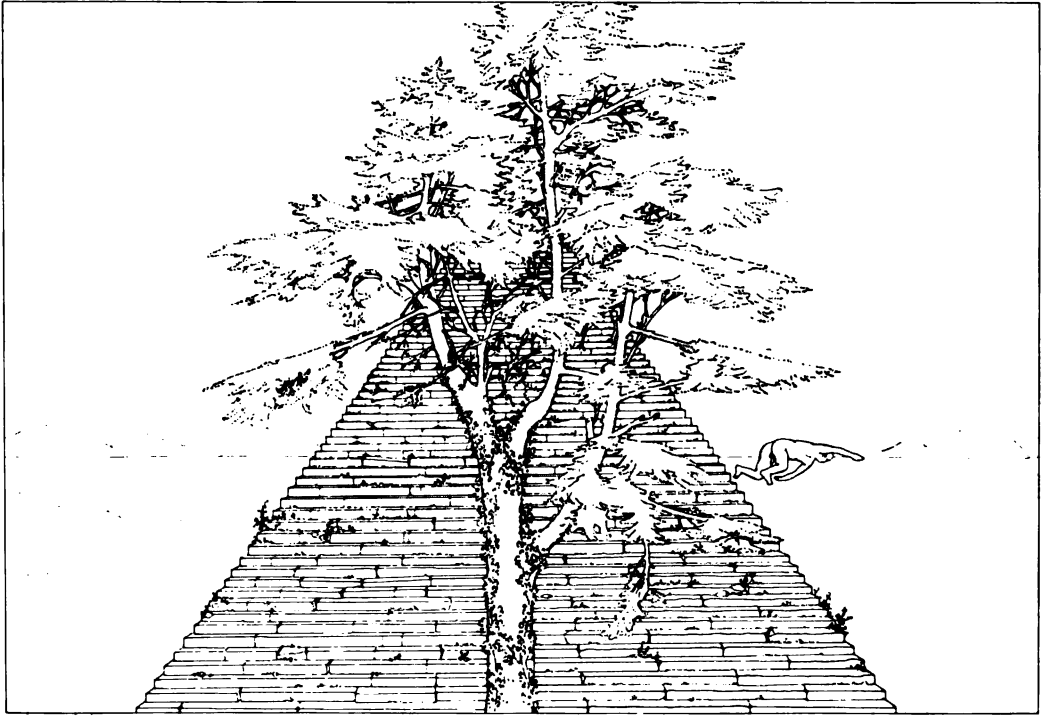


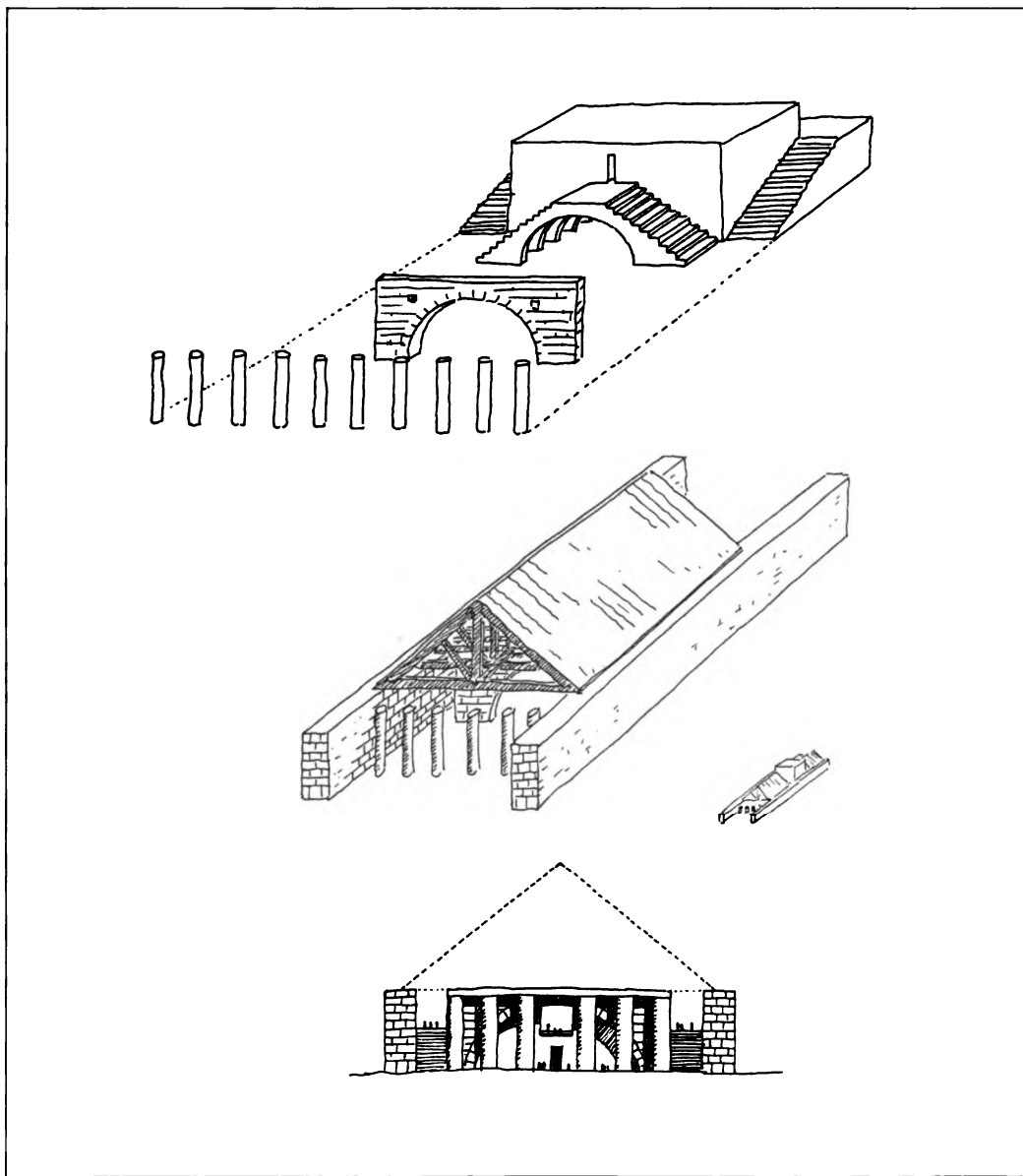
HOTEL DE LONDRES Y DE INGLATERRA
SAN SEBASTIAN

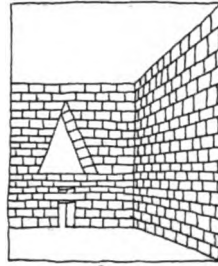








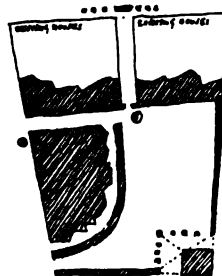
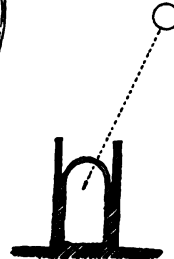
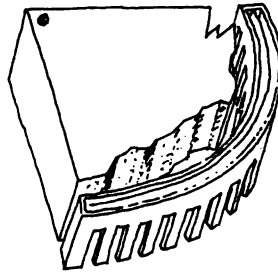




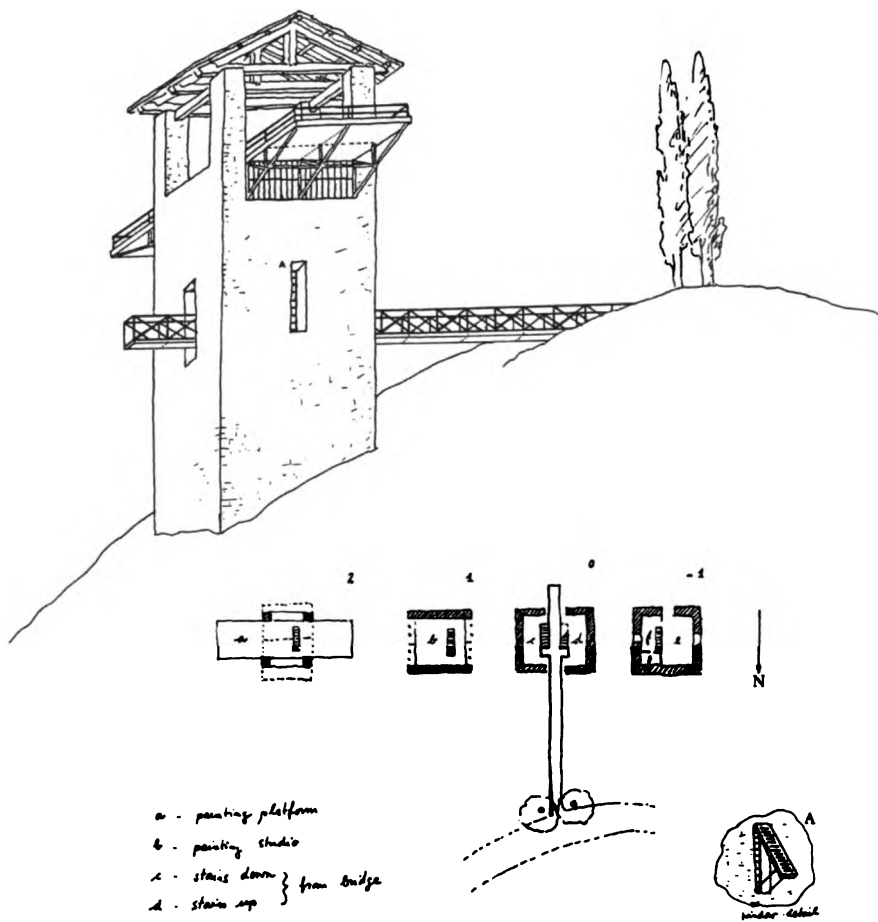
①



CONCRETE TO THE WALLS IN D.

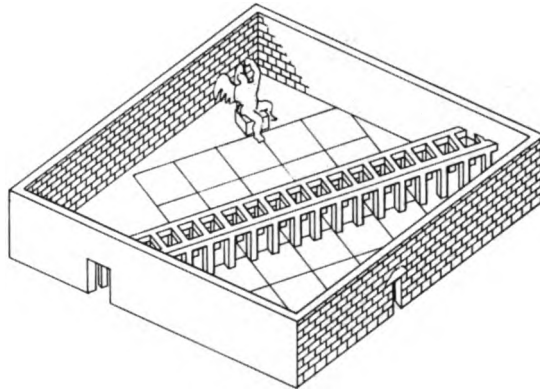


MUSEUM IN D.,

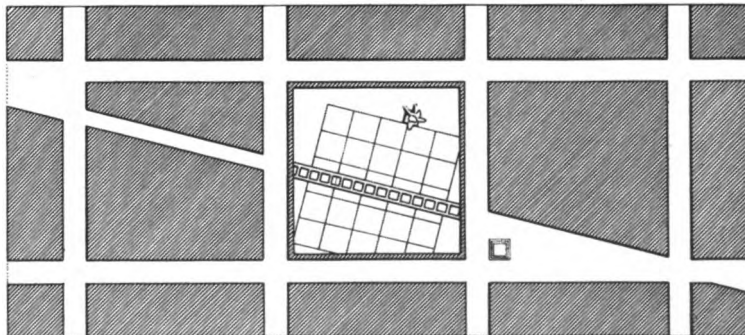


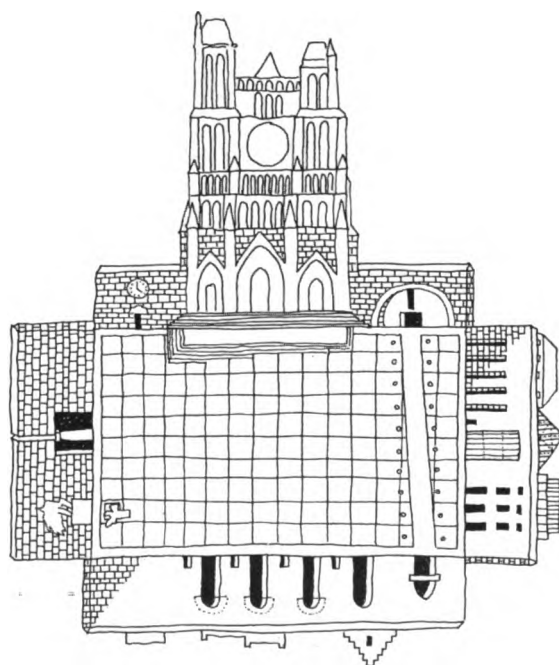
- a - painting platform
- b - painting studio
- c - stairs down } from bridge
- d - stairs up }
- f - kitchen
- g - hall
- e - bed





A SQUARE IS A MISSING BLOCK..... P P 23

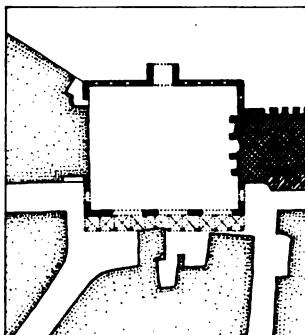


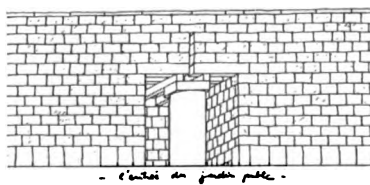
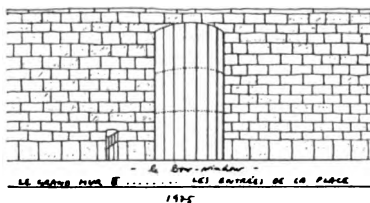
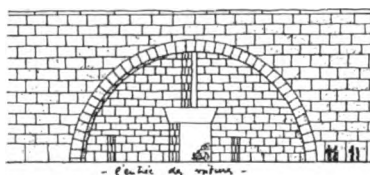
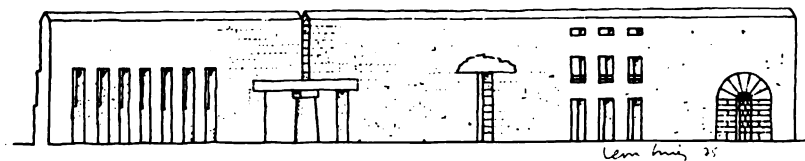


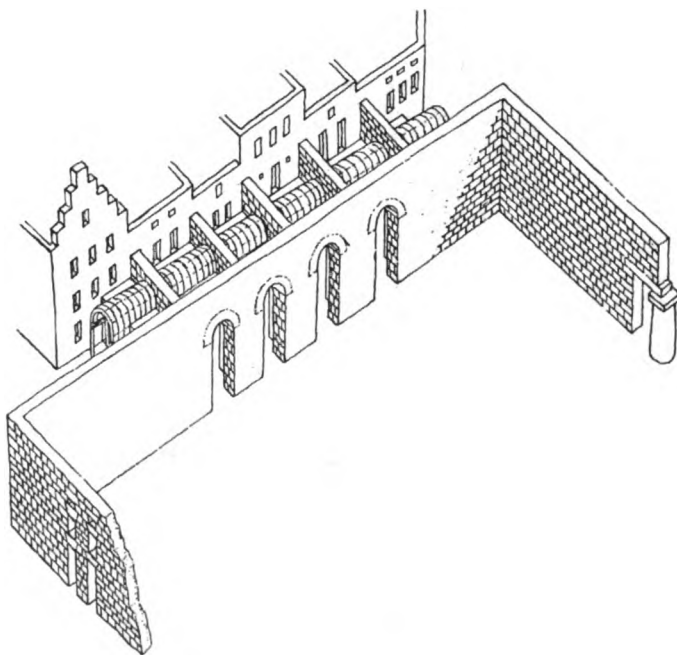
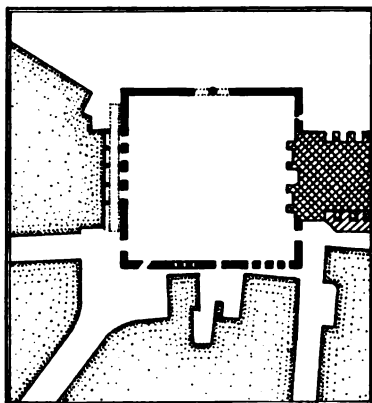
LE GRAND AXE DE LA PLACE NOTRE DAME : I
1975

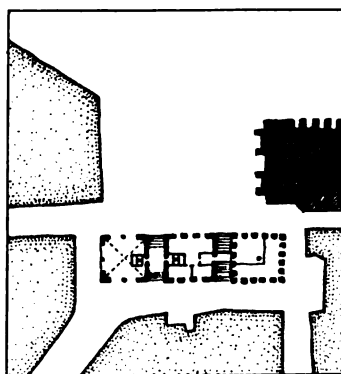
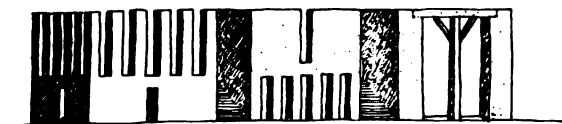
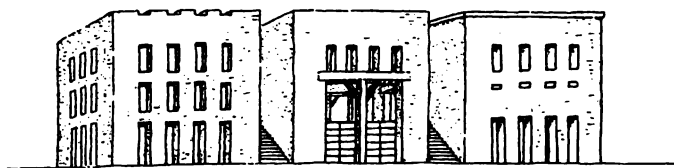


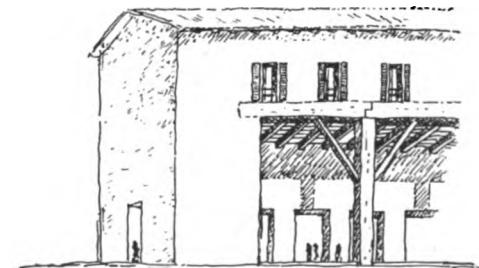
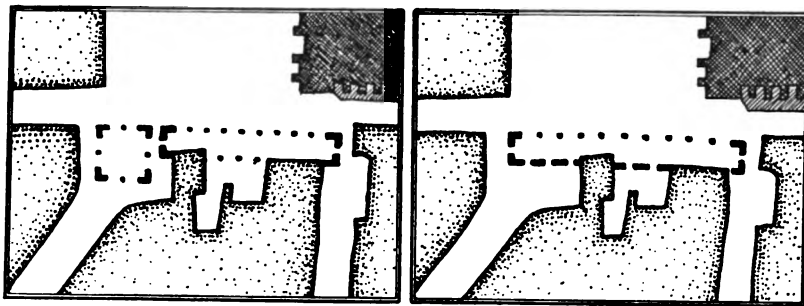
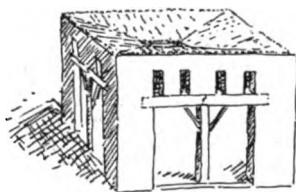
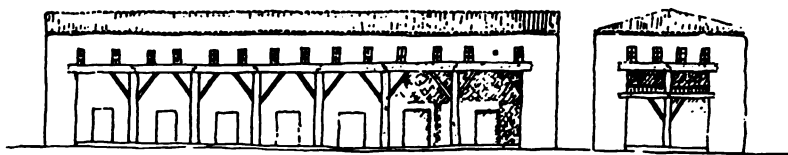
LES TROIS SCÈNES DE L'ARCHITECTURE BOURGEOISE
1935

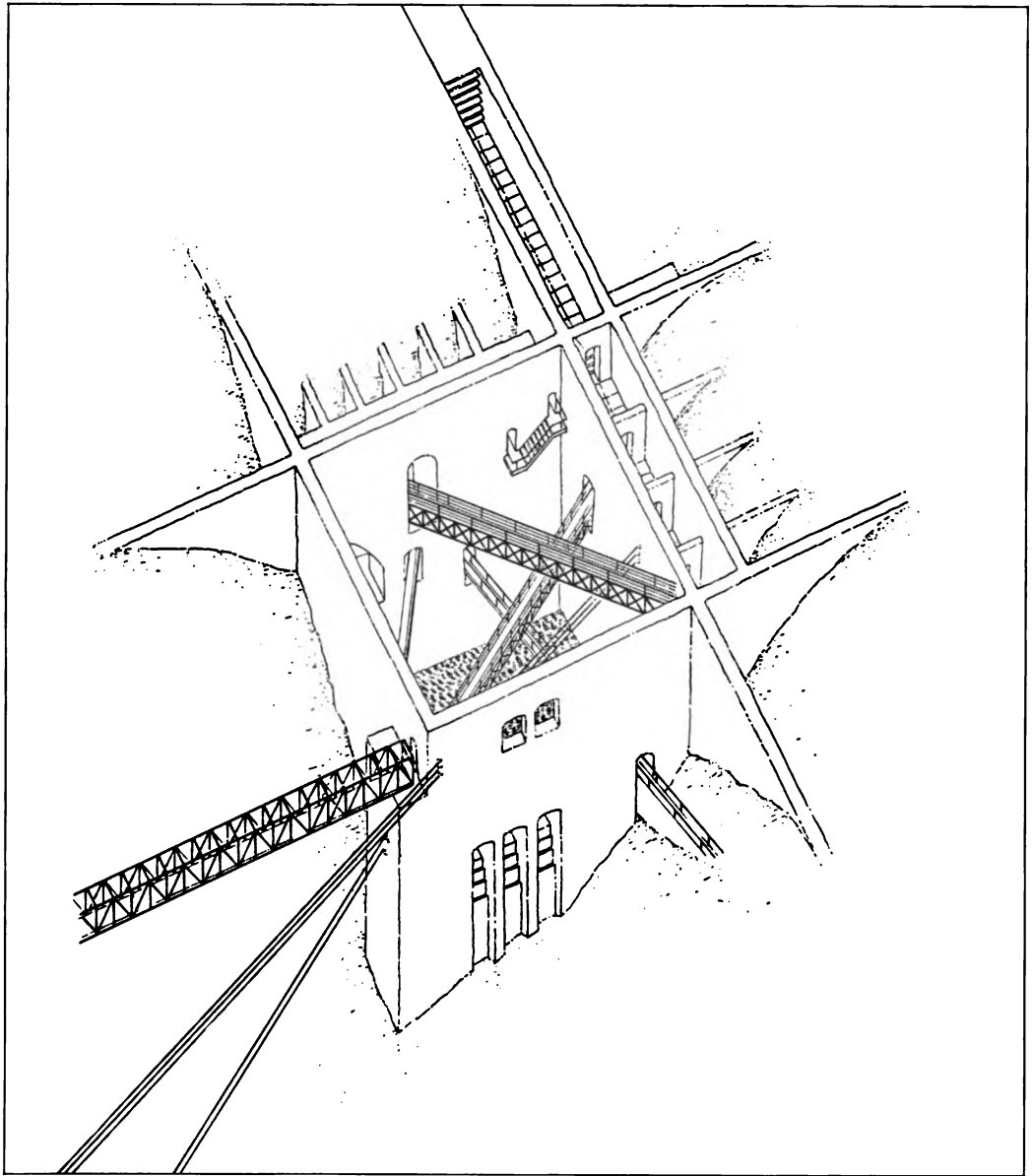


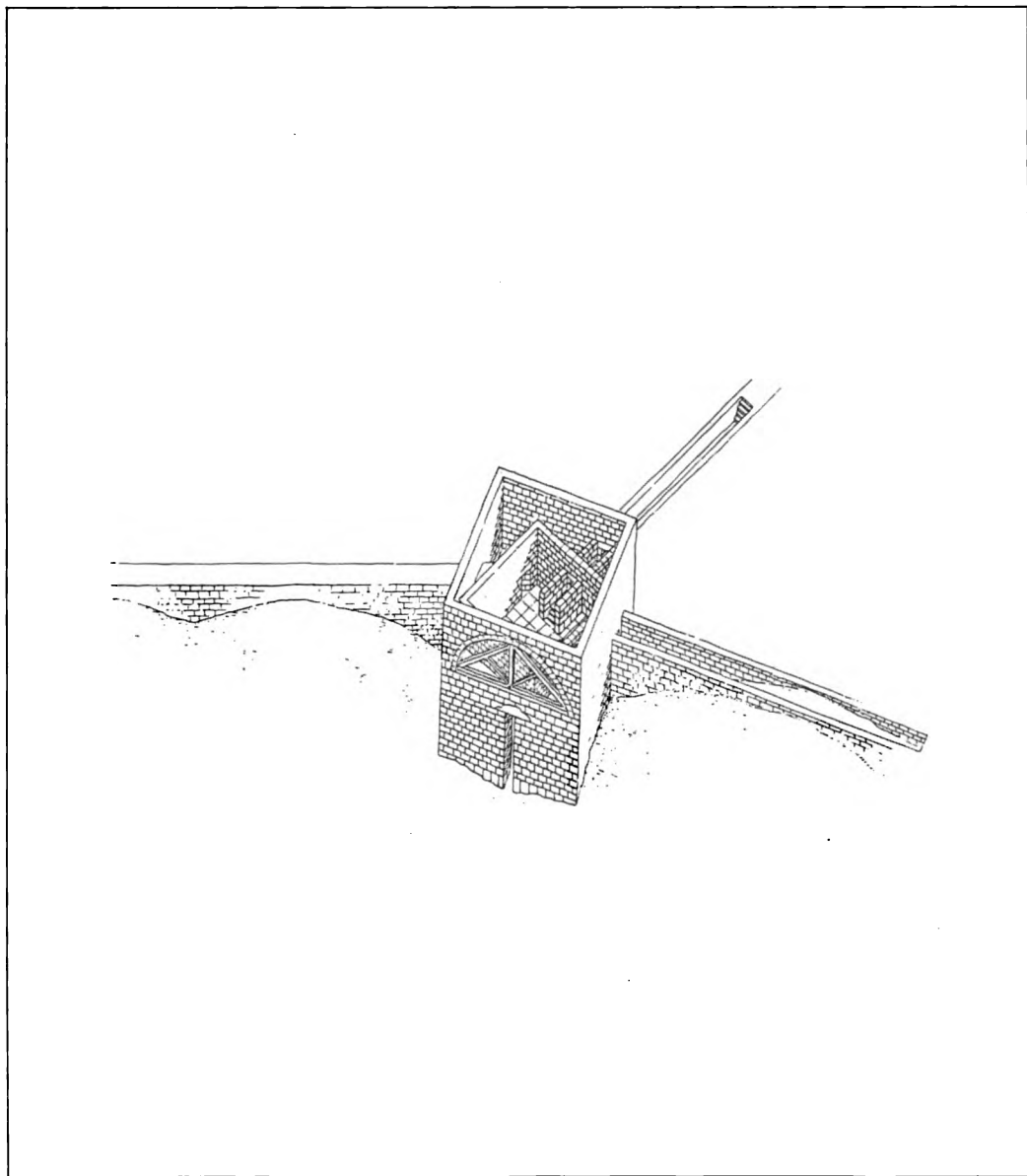


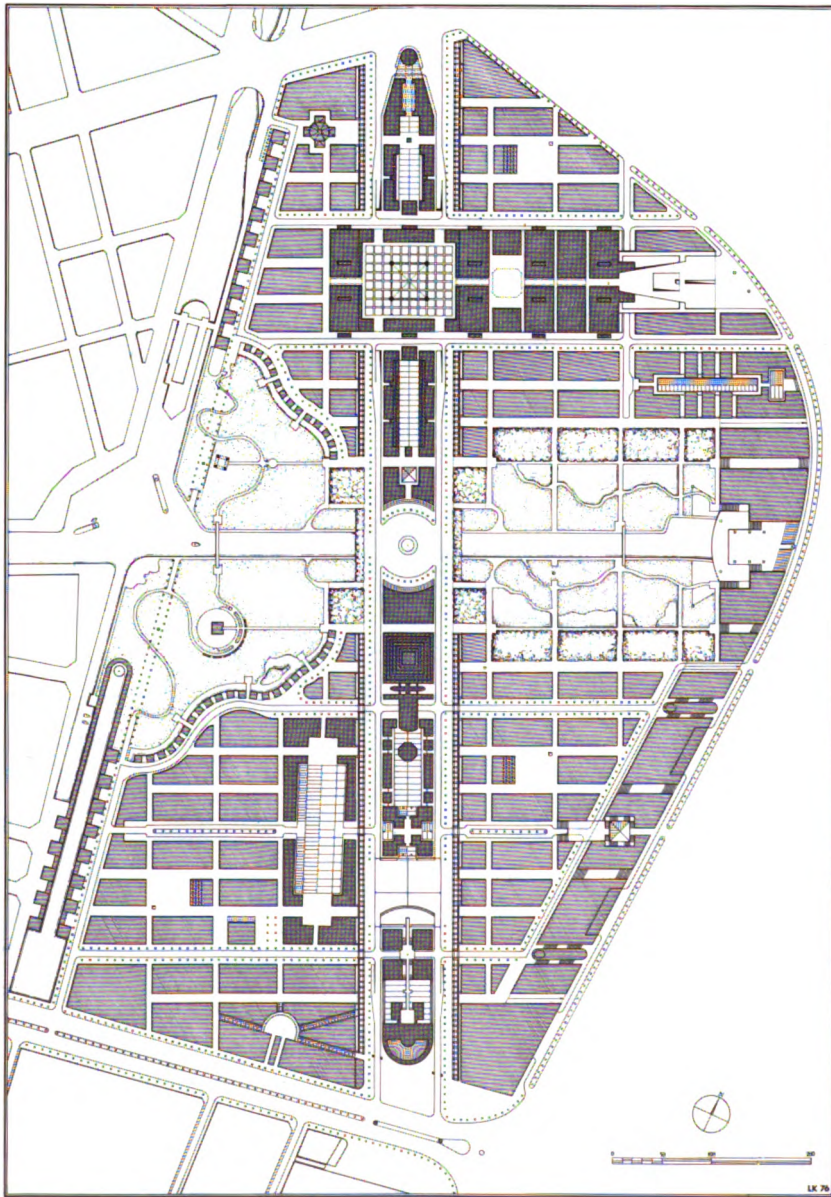


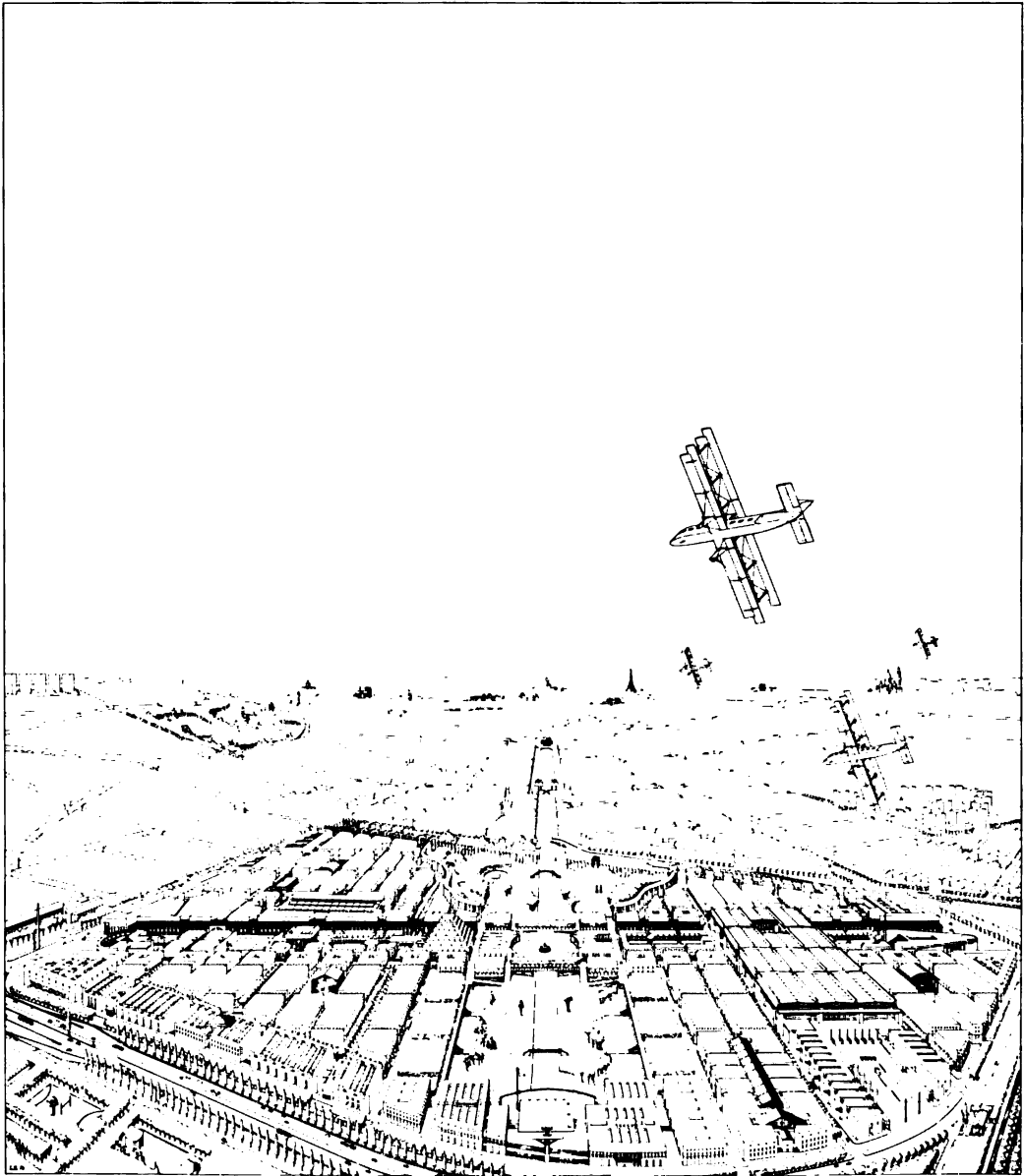


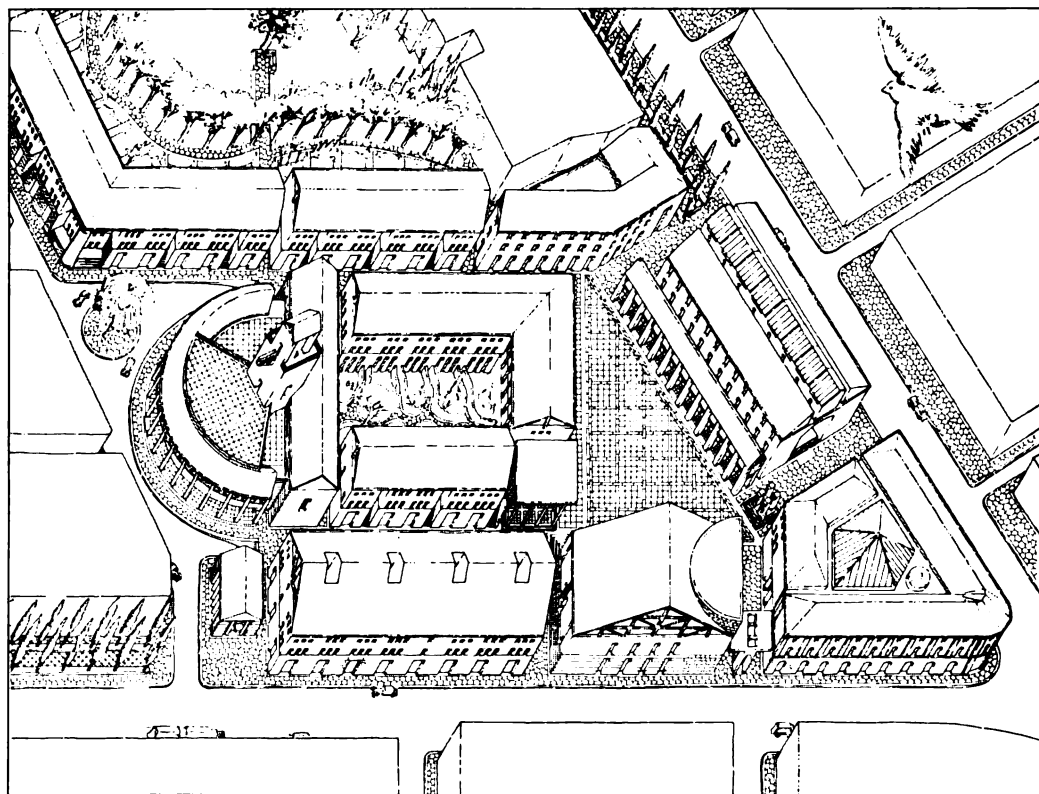


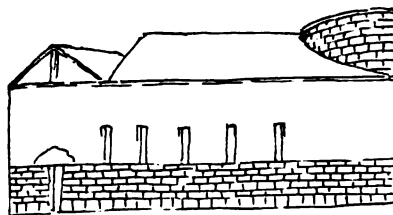
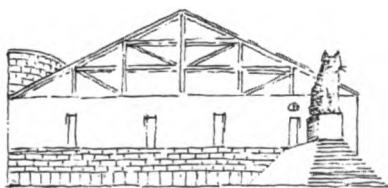
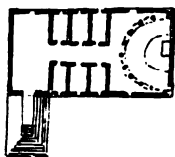
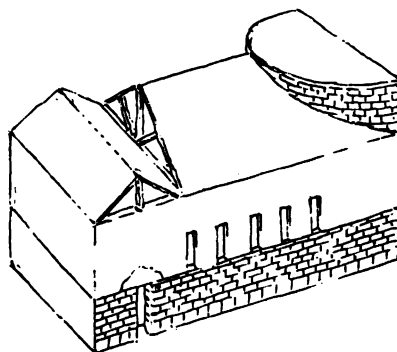
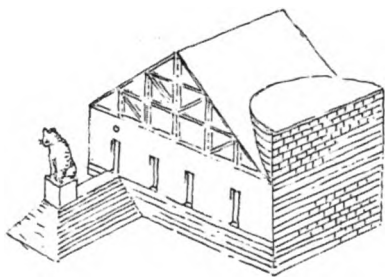


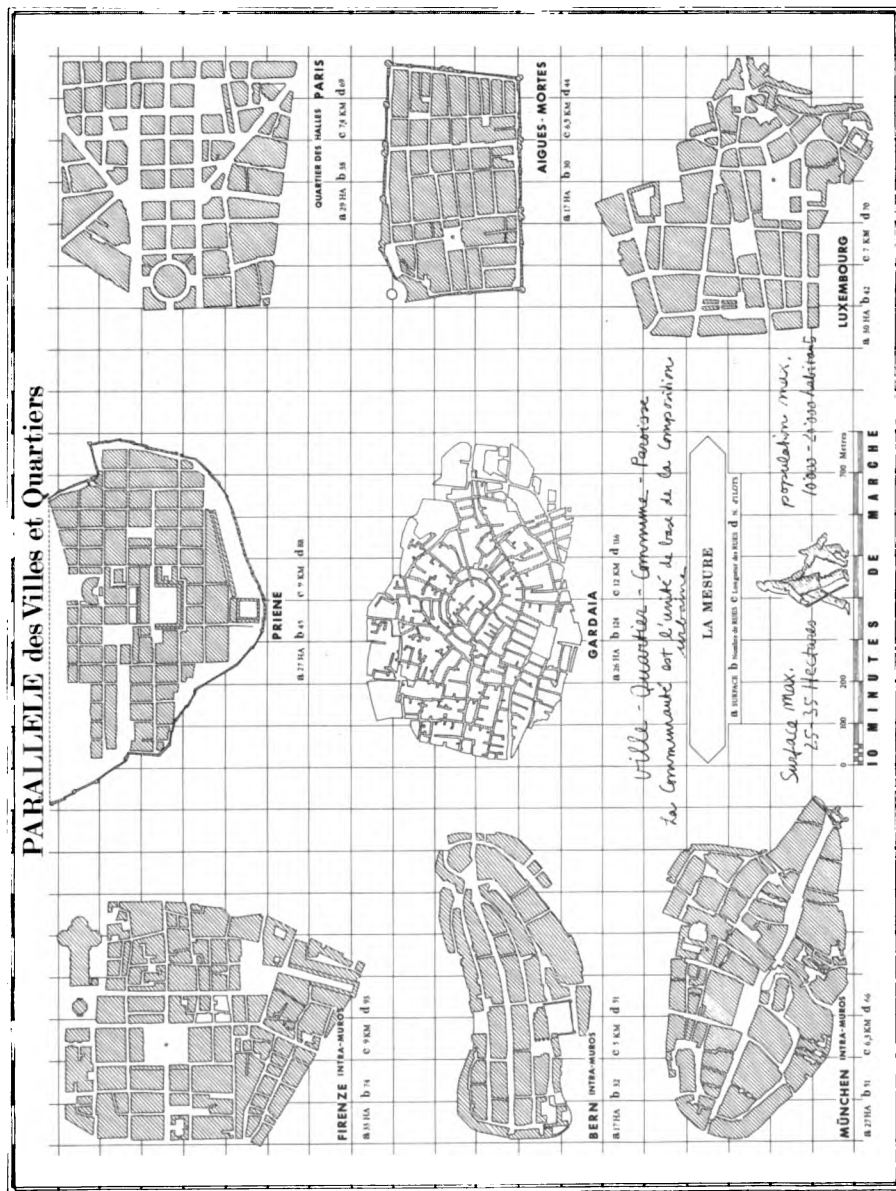


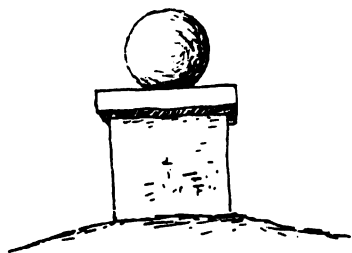




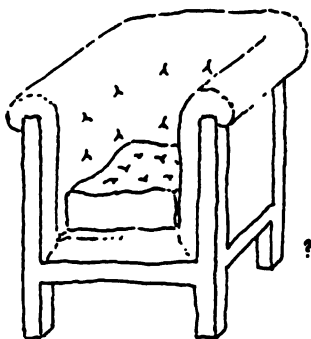
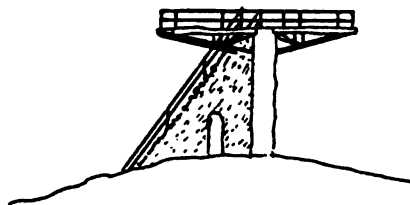








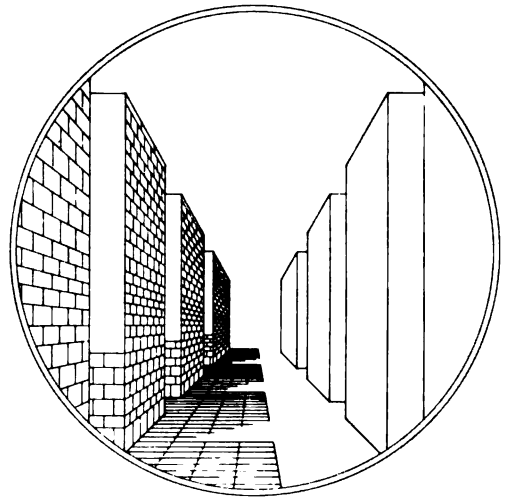
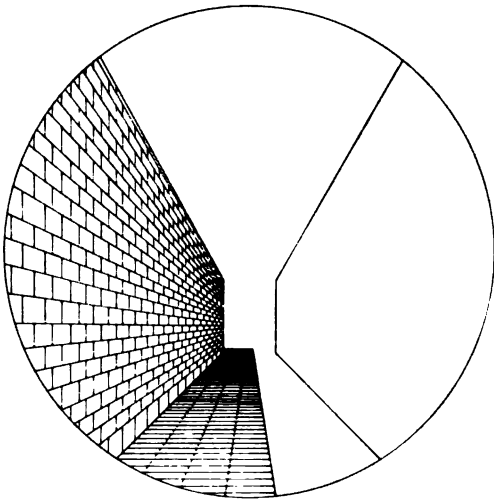
objet de bureau

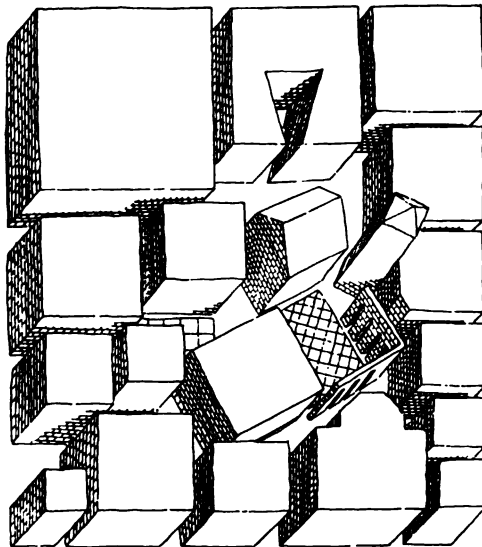
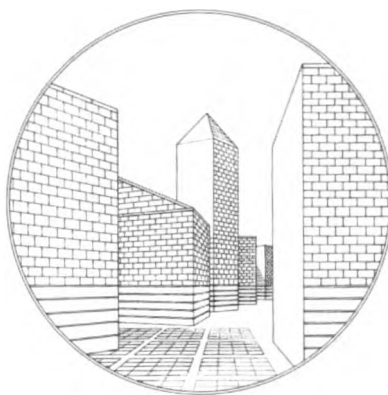


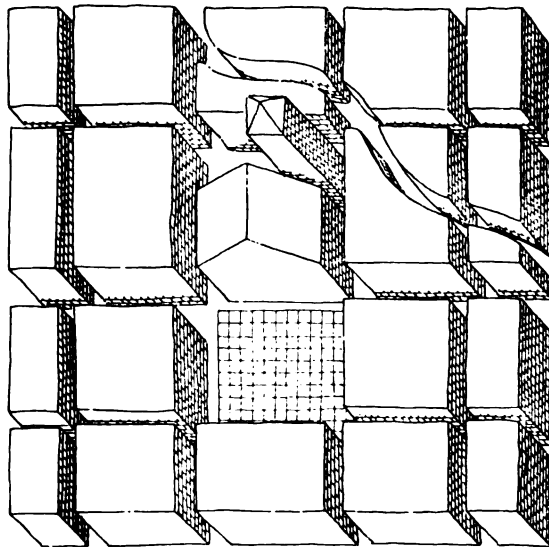
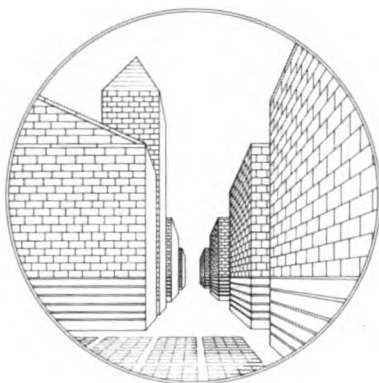
foot for armchairs

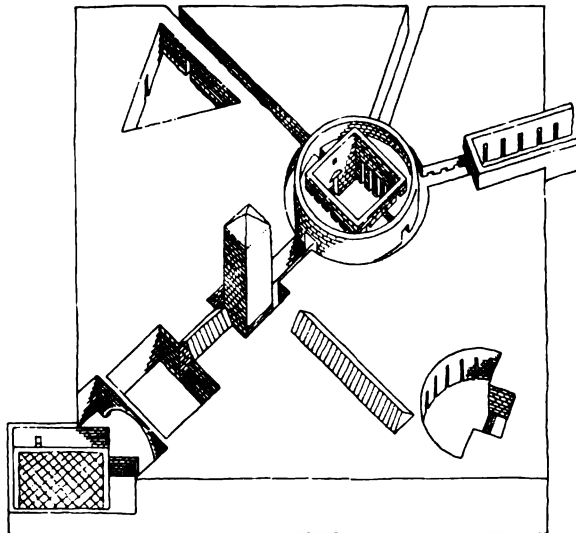
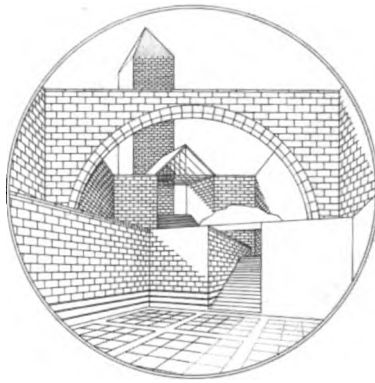


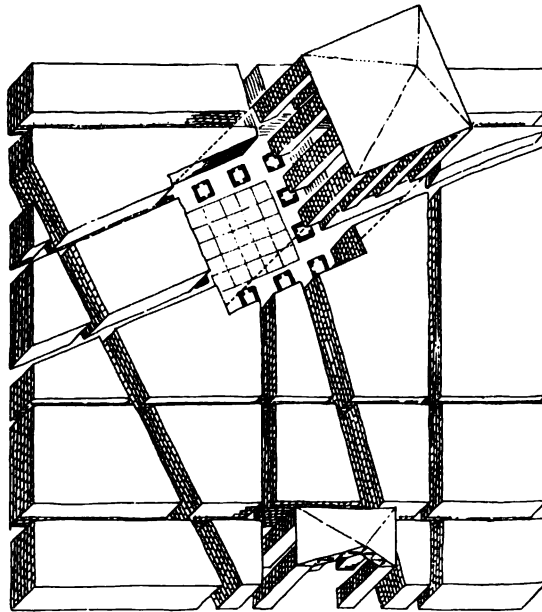
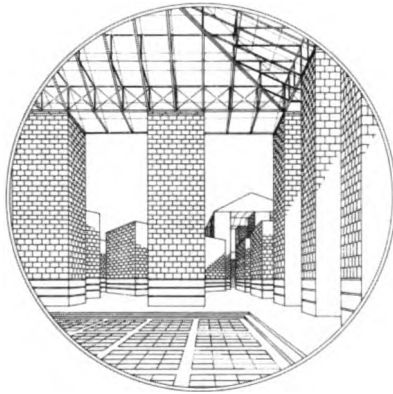
KNOX'S chair

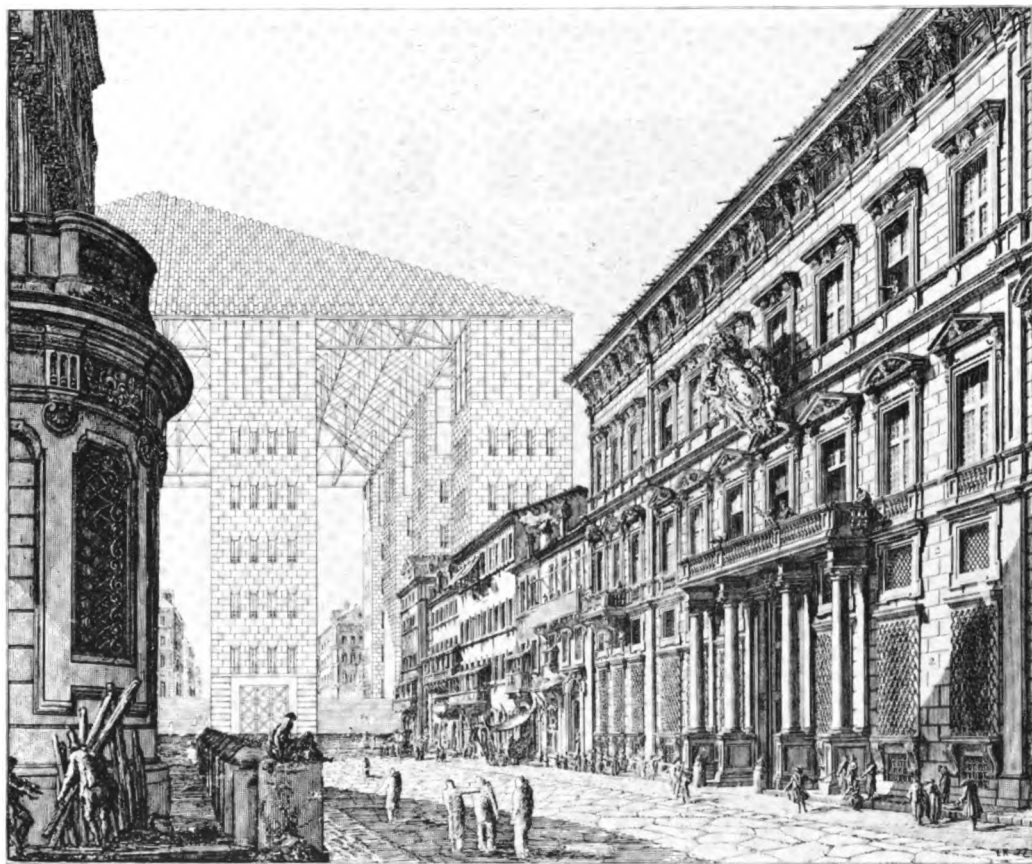


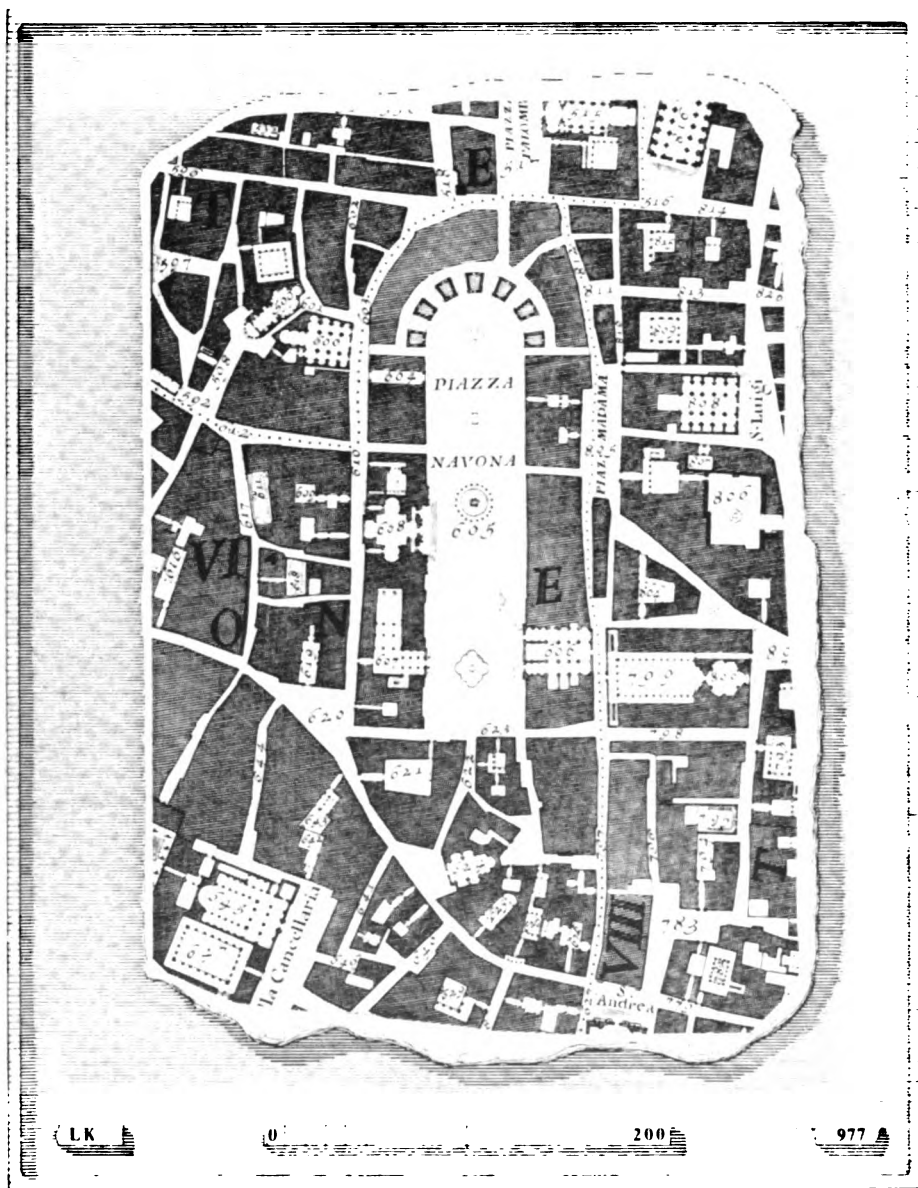


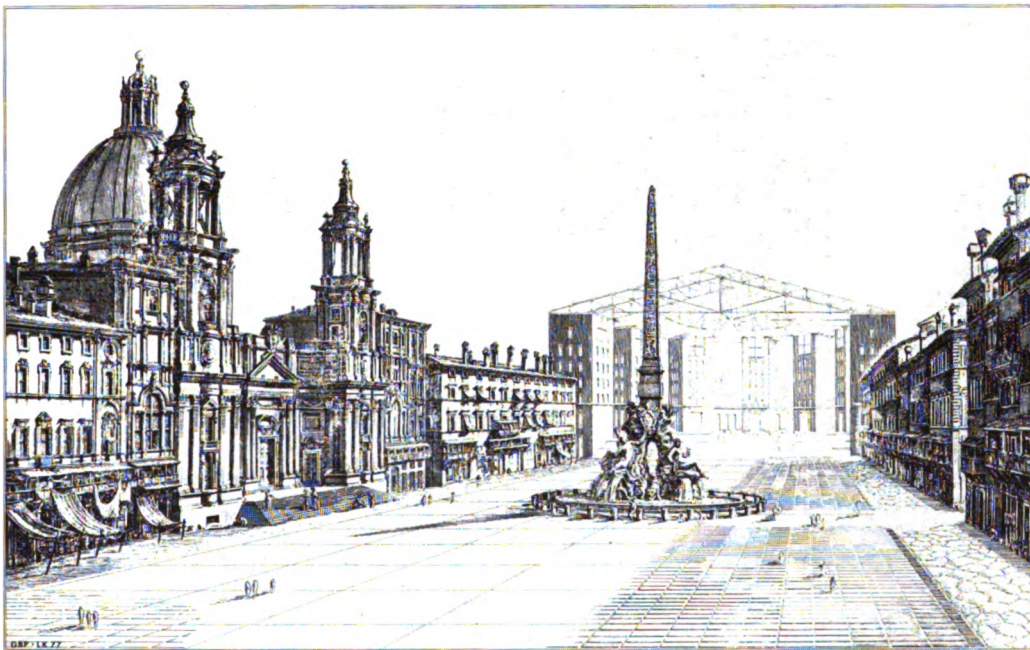


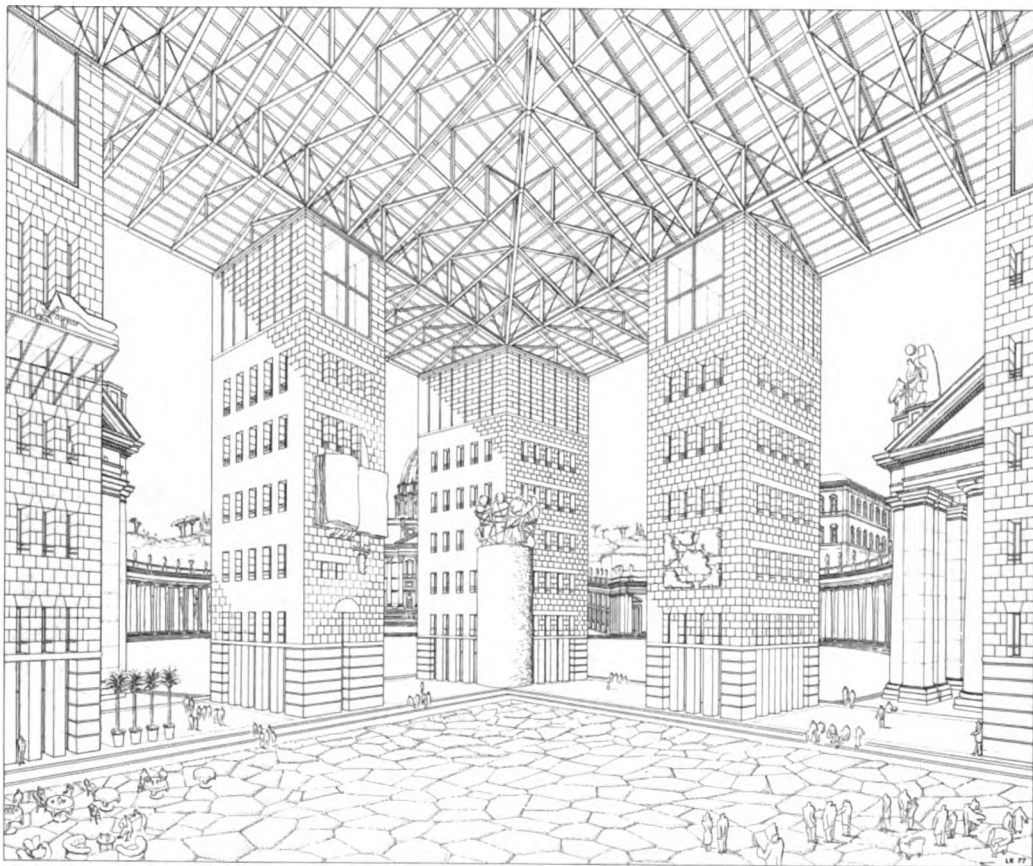




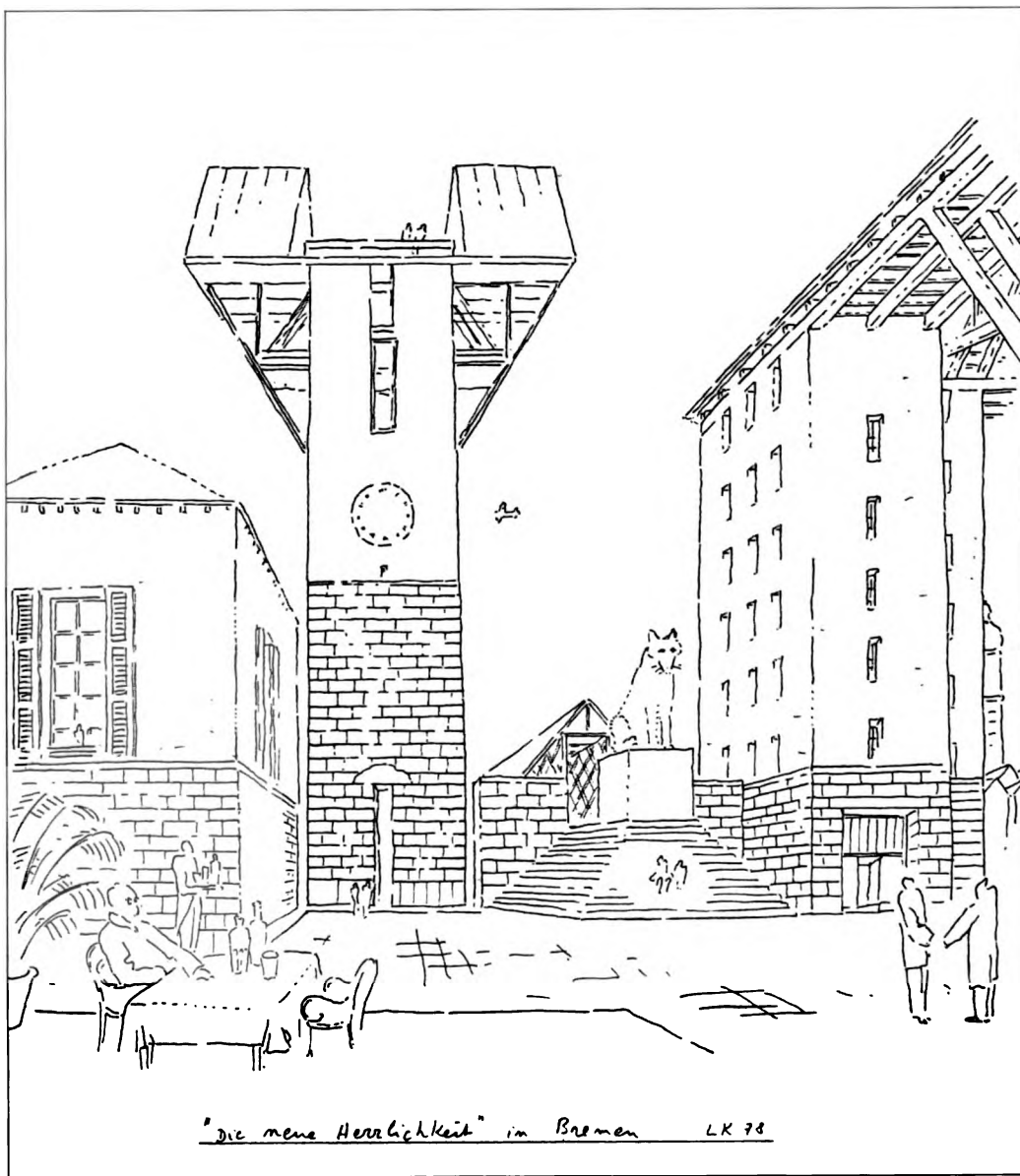


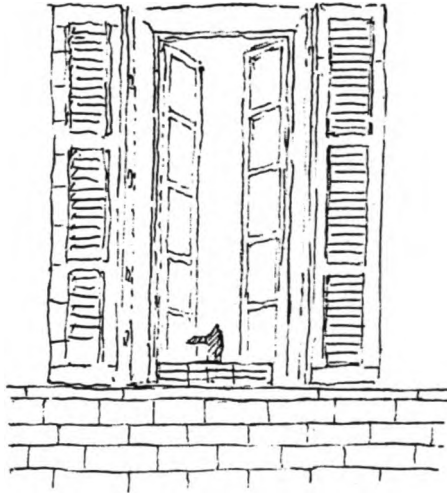








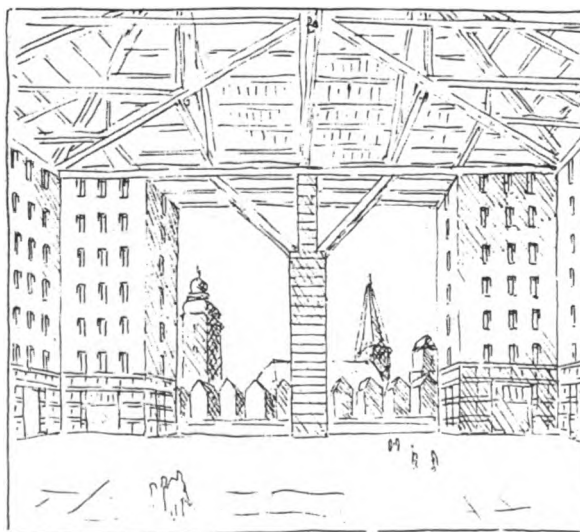
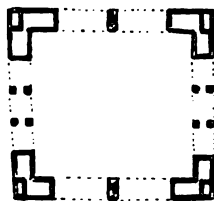
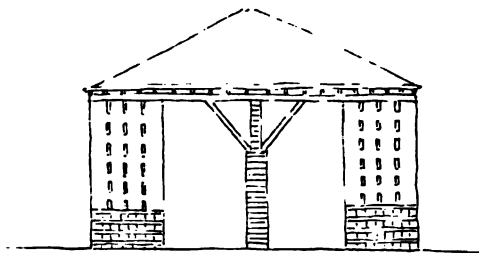


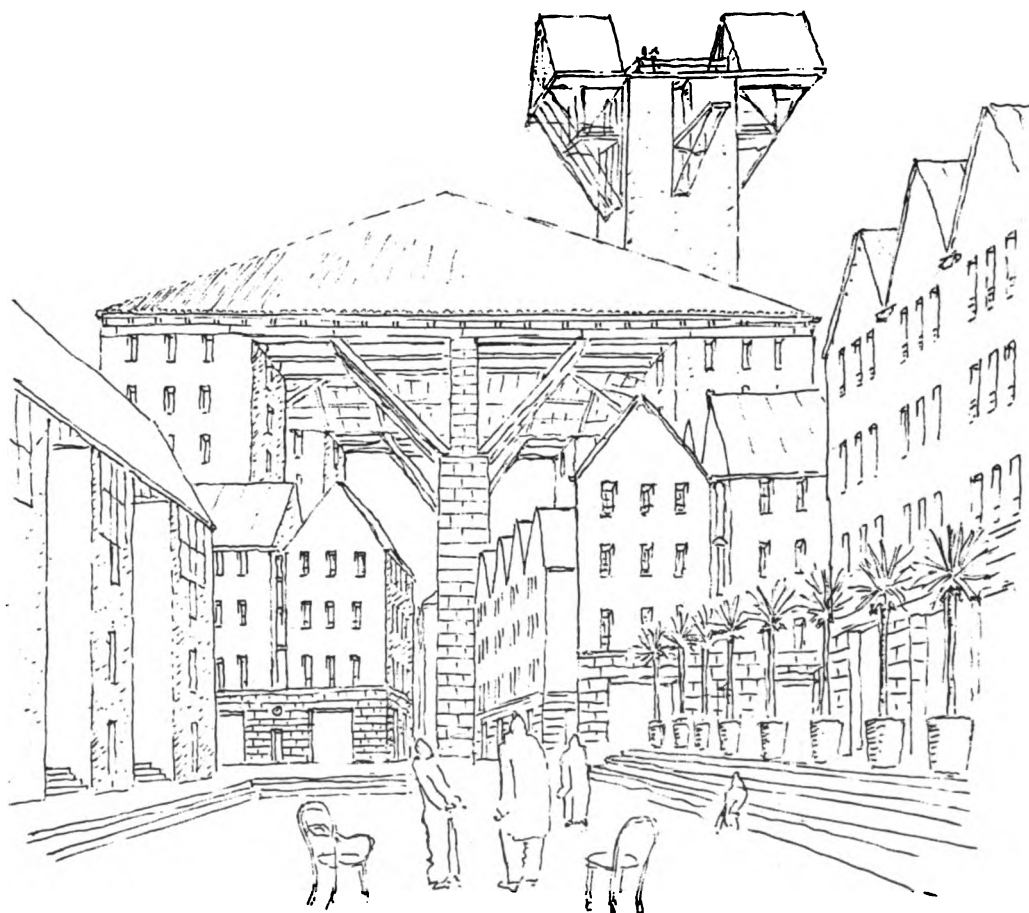


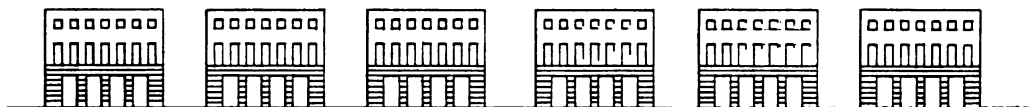
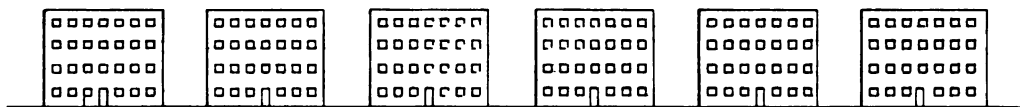
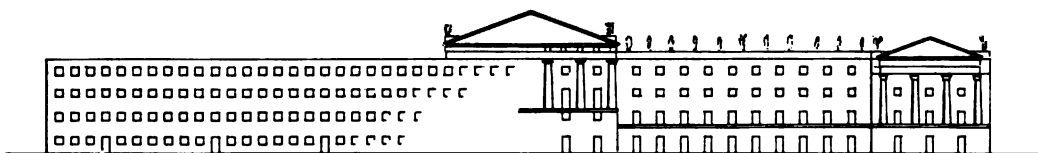
Large window of Public Hall
Bremen 78

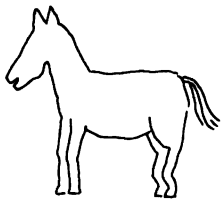
The public Hall has four large windows, one to the North, the South, the east and one to the west. The sunblinds of the windows are sculpted in stone. An element from domestic building, thus becomes ARCHITECTURE as it becomes translated into stone et cetera.
- quod et demonstratum -

L.K. 77





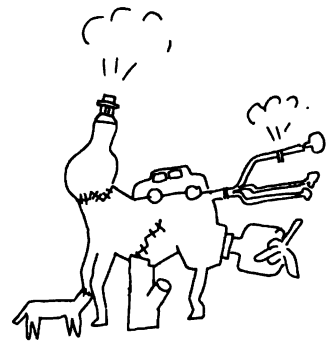




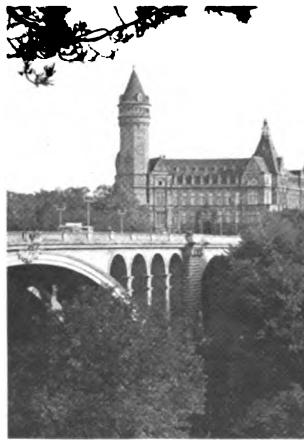
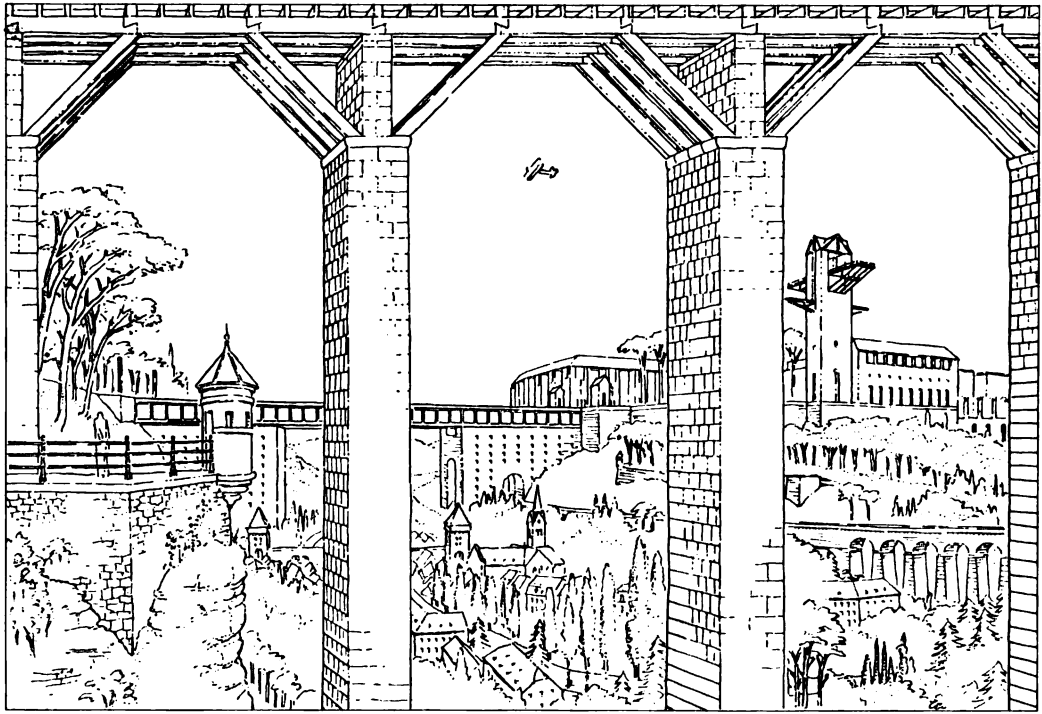
die vor-industrielle
Stadt



die zerstörte
Stadt

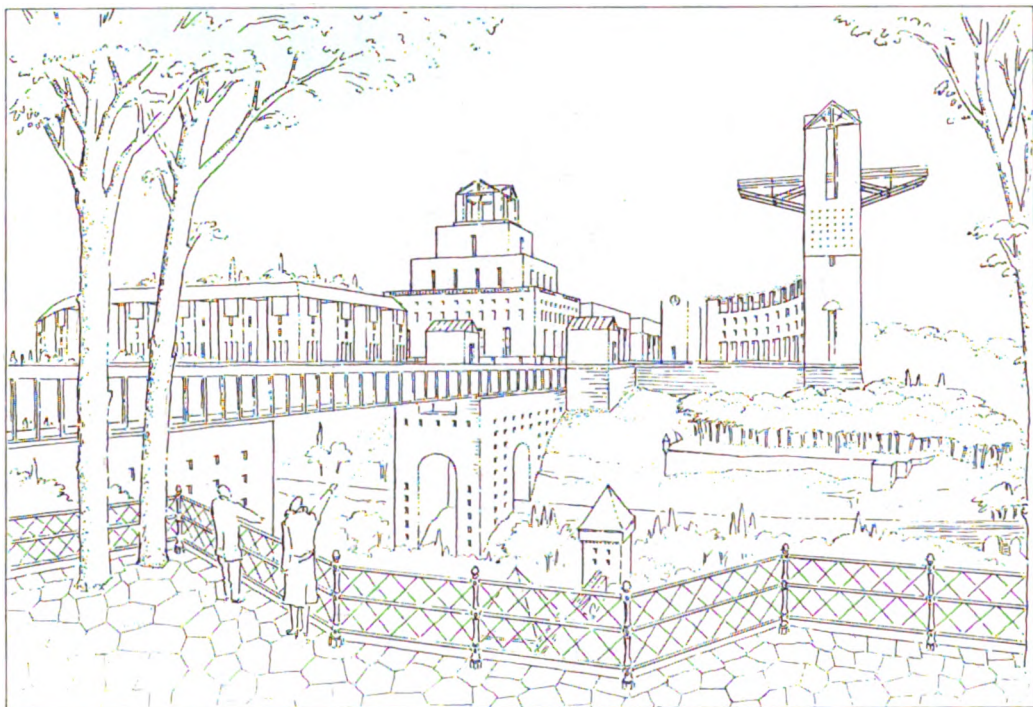


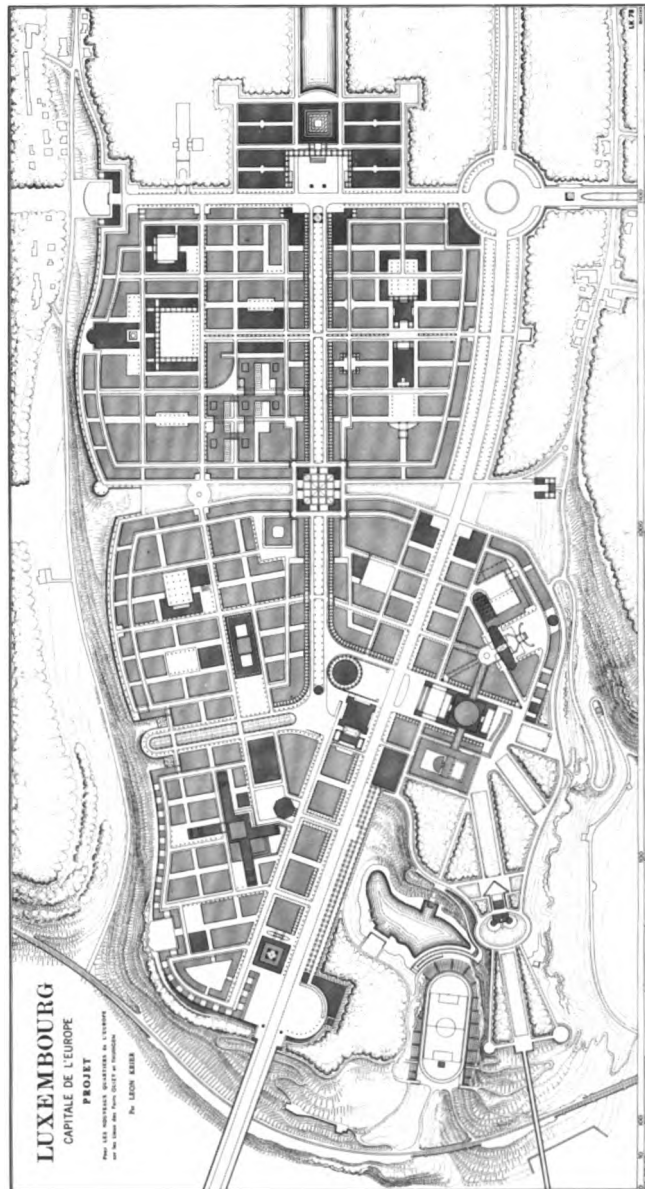
der industrielle
umbau
der
"Stadt"

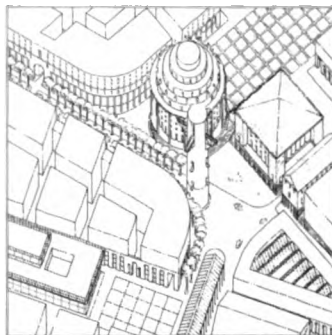
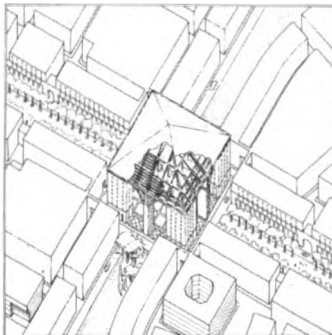
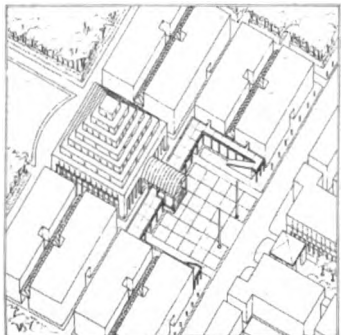
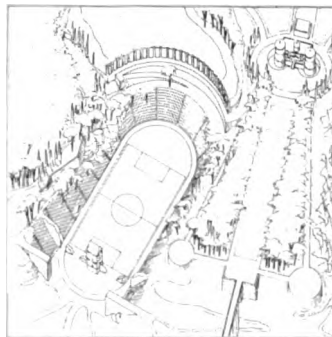
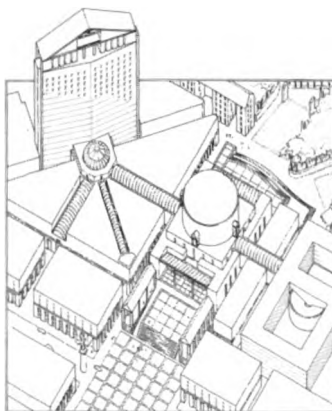
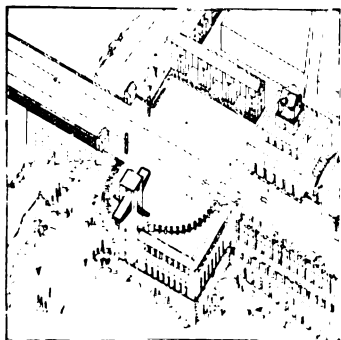


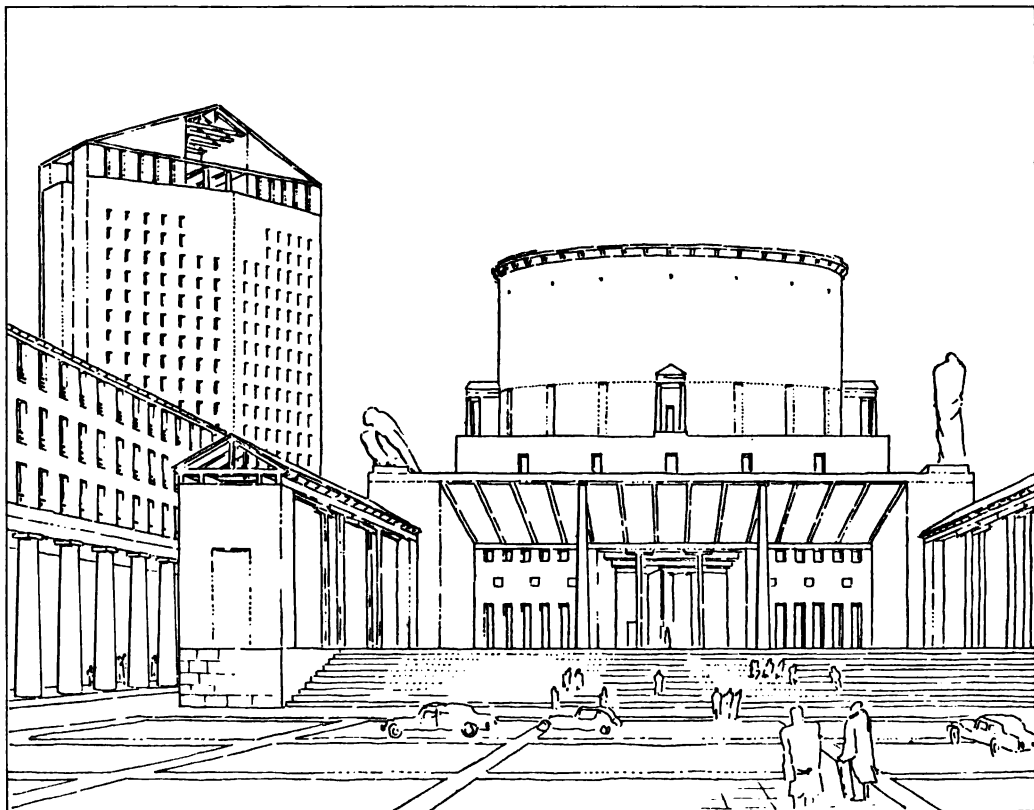
LUXEMBOURG CAPITAL OF EUROPE

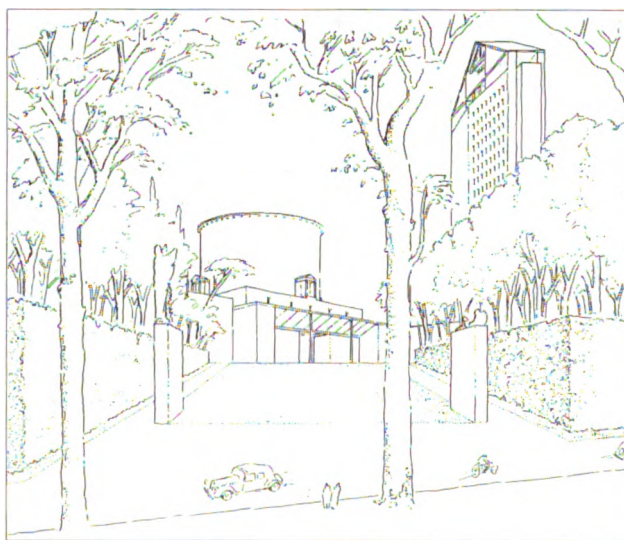
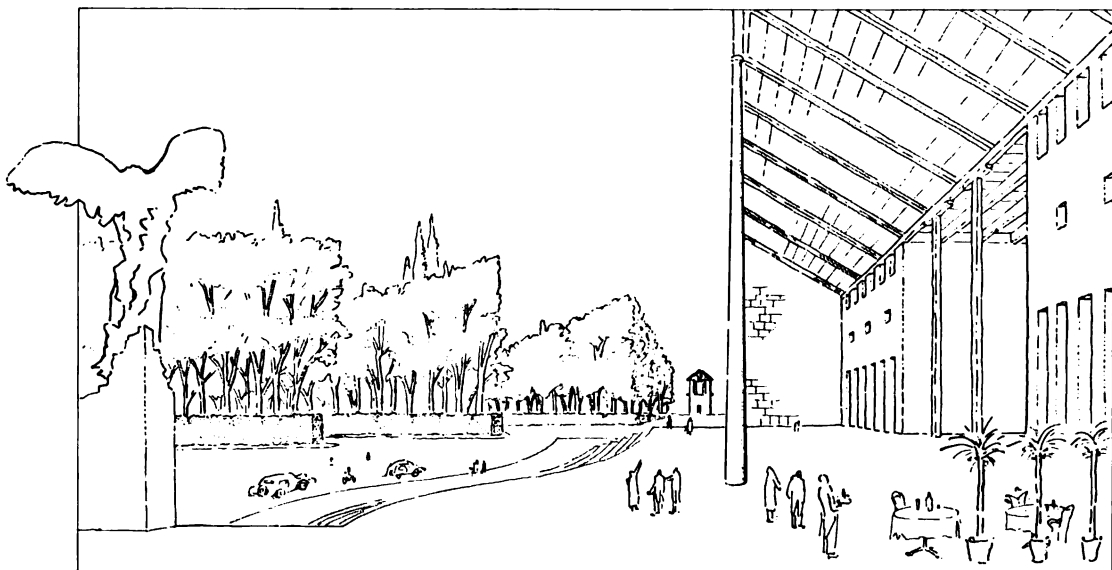


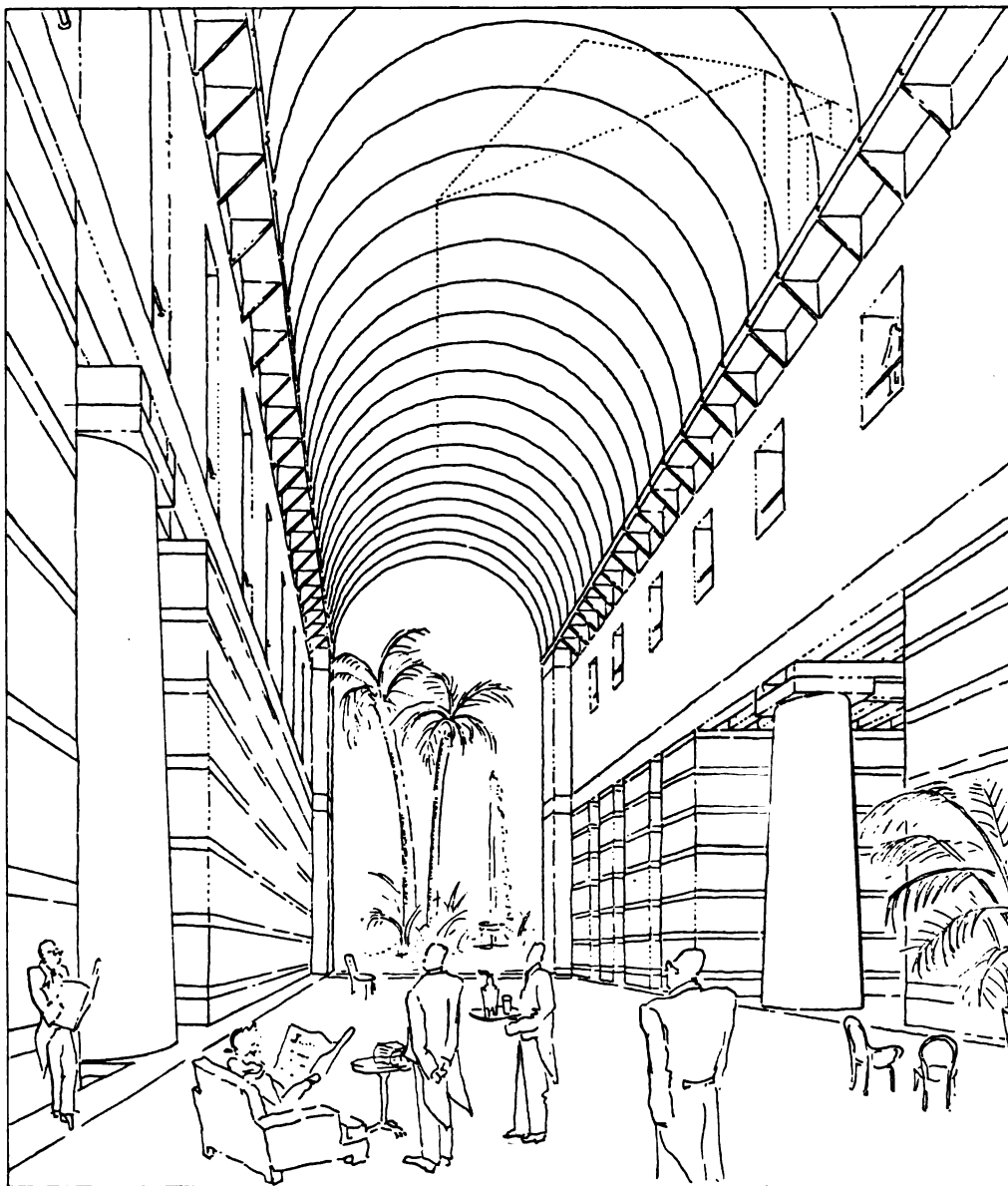


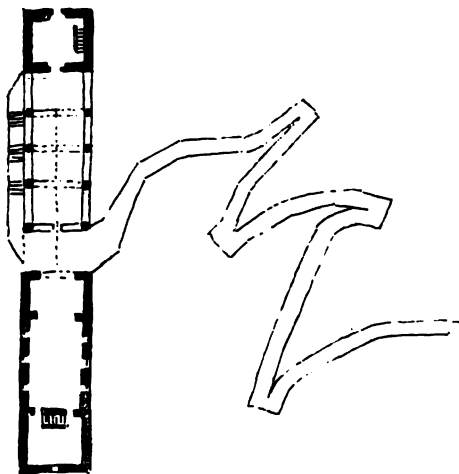
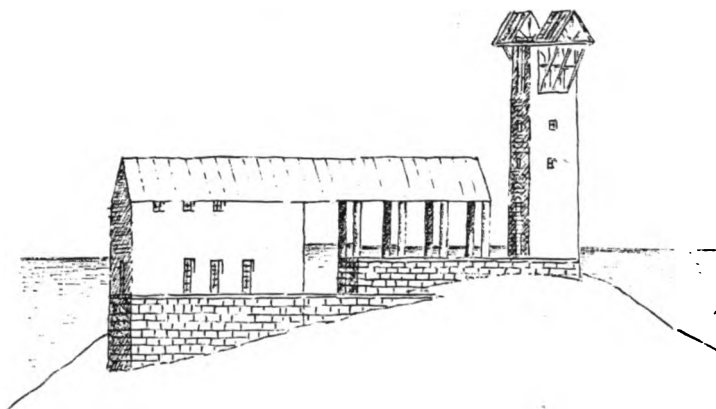




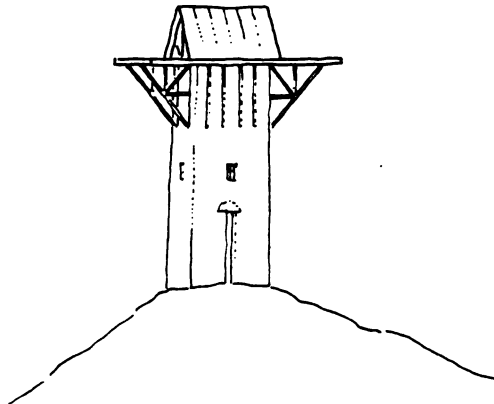
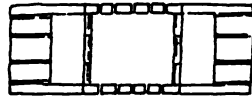
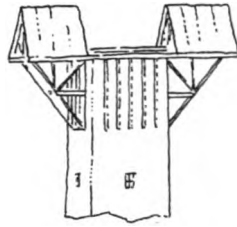


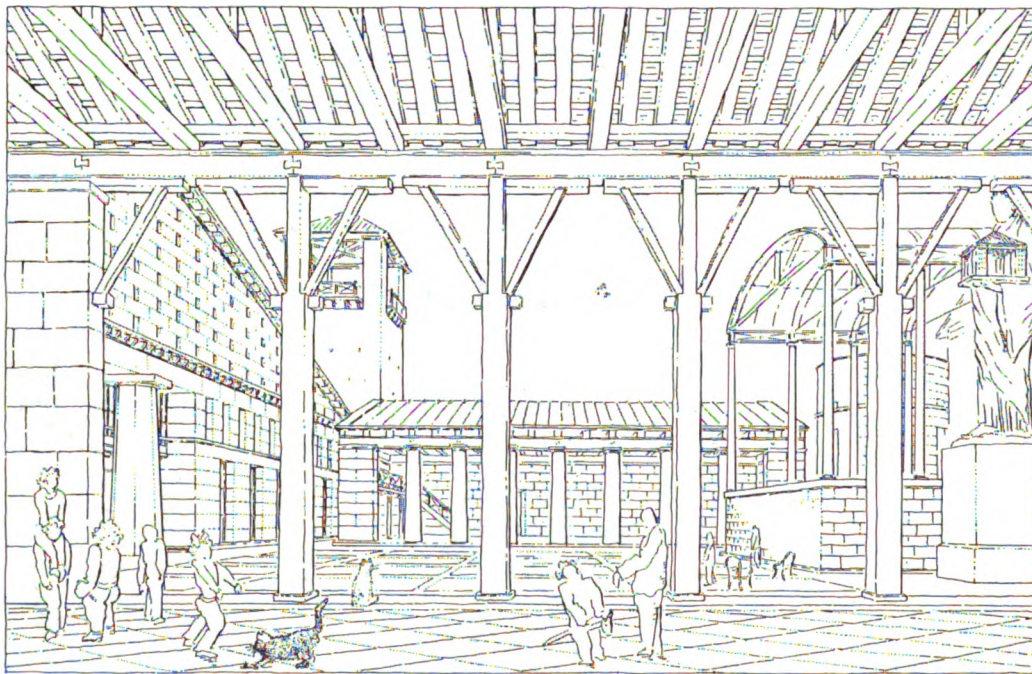


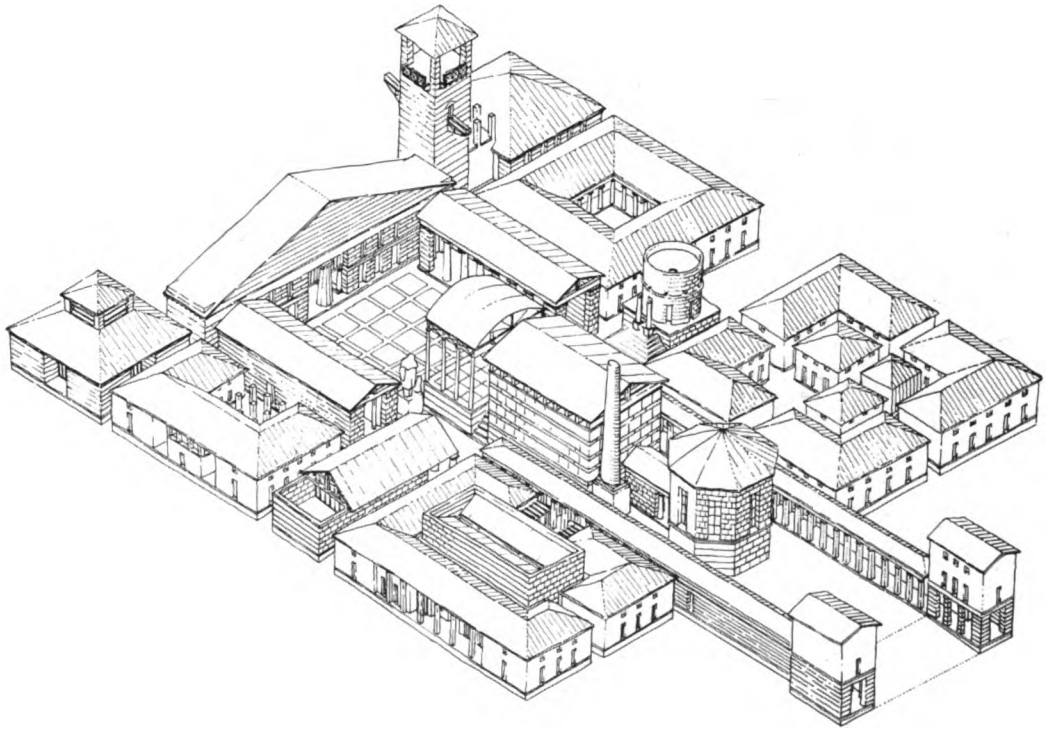




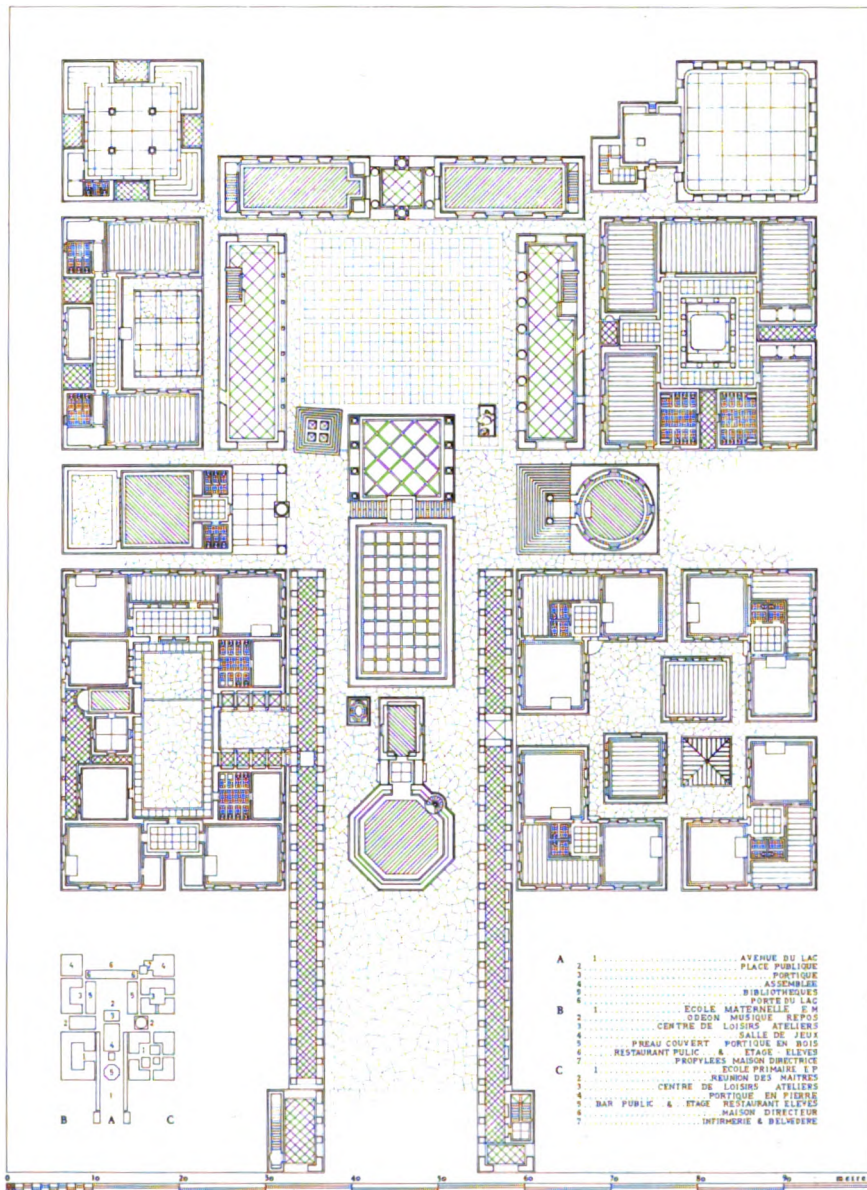
House in the sea with a lot of room - taken from the
 sketch in Massimo's house

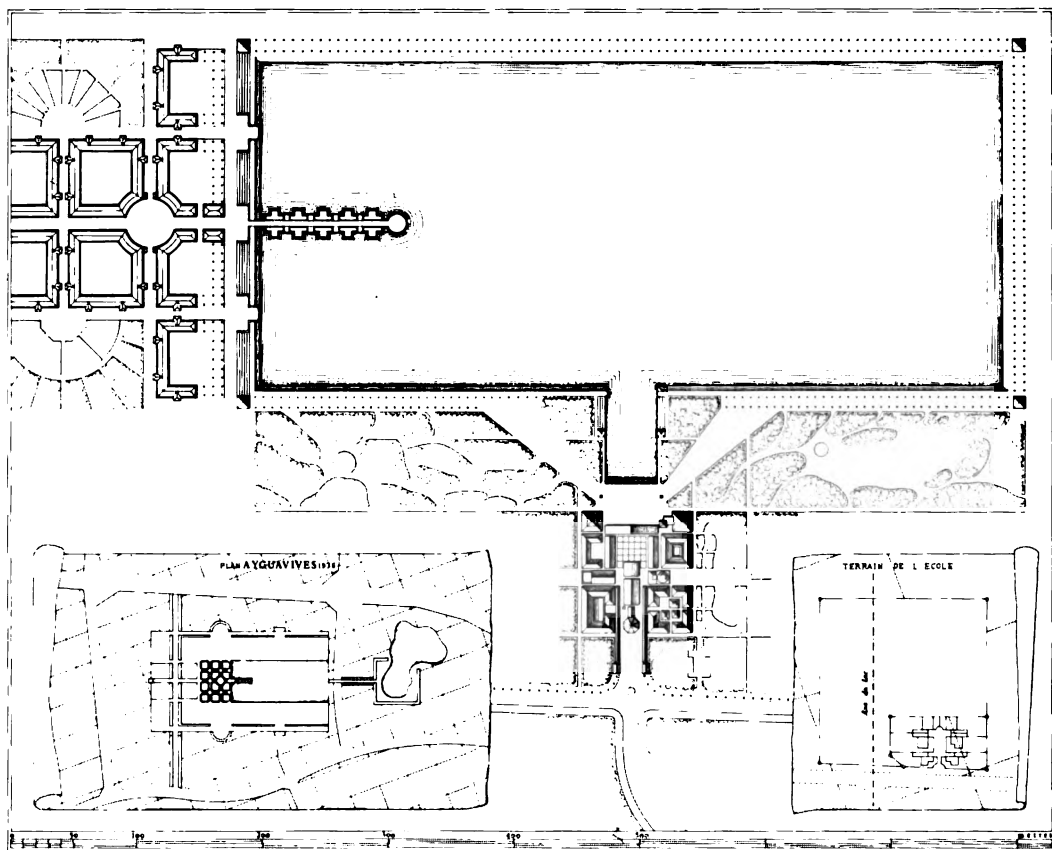


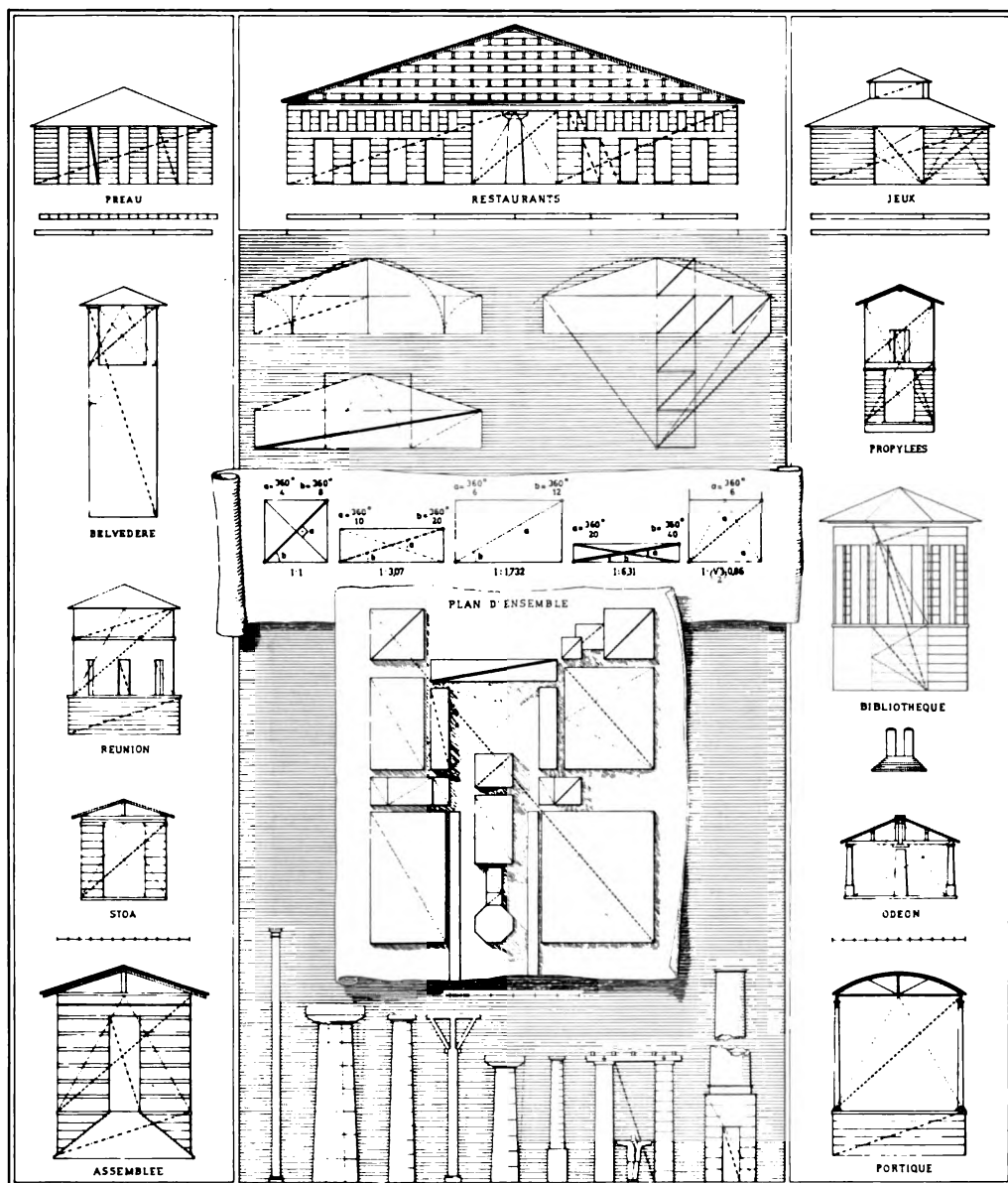












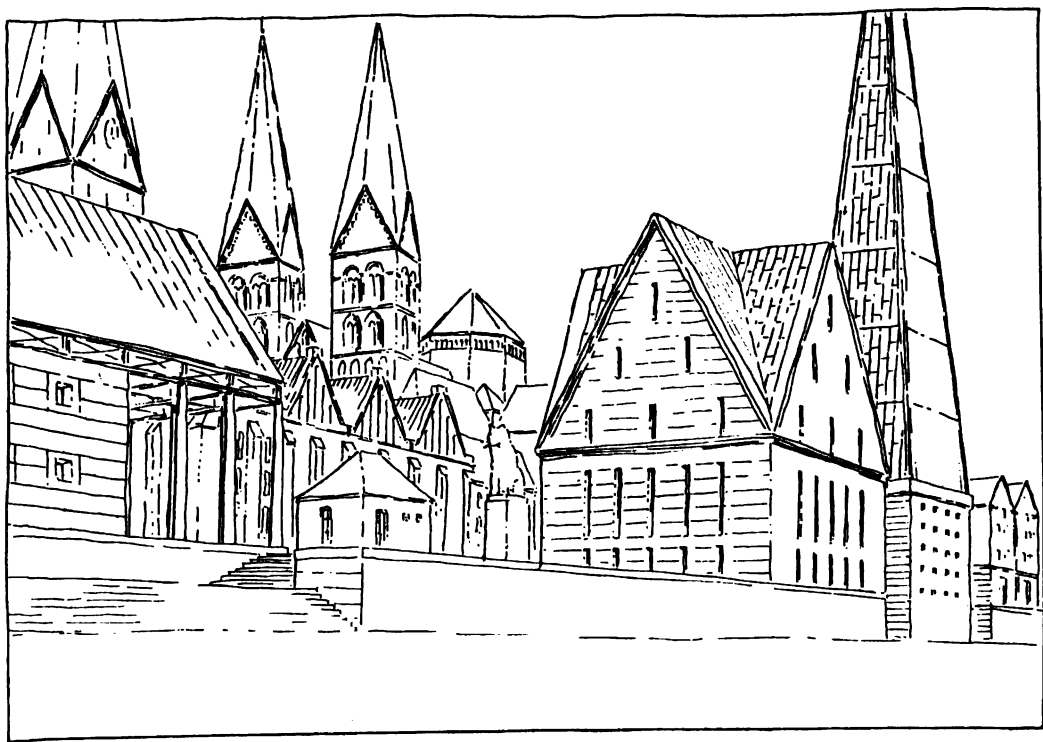


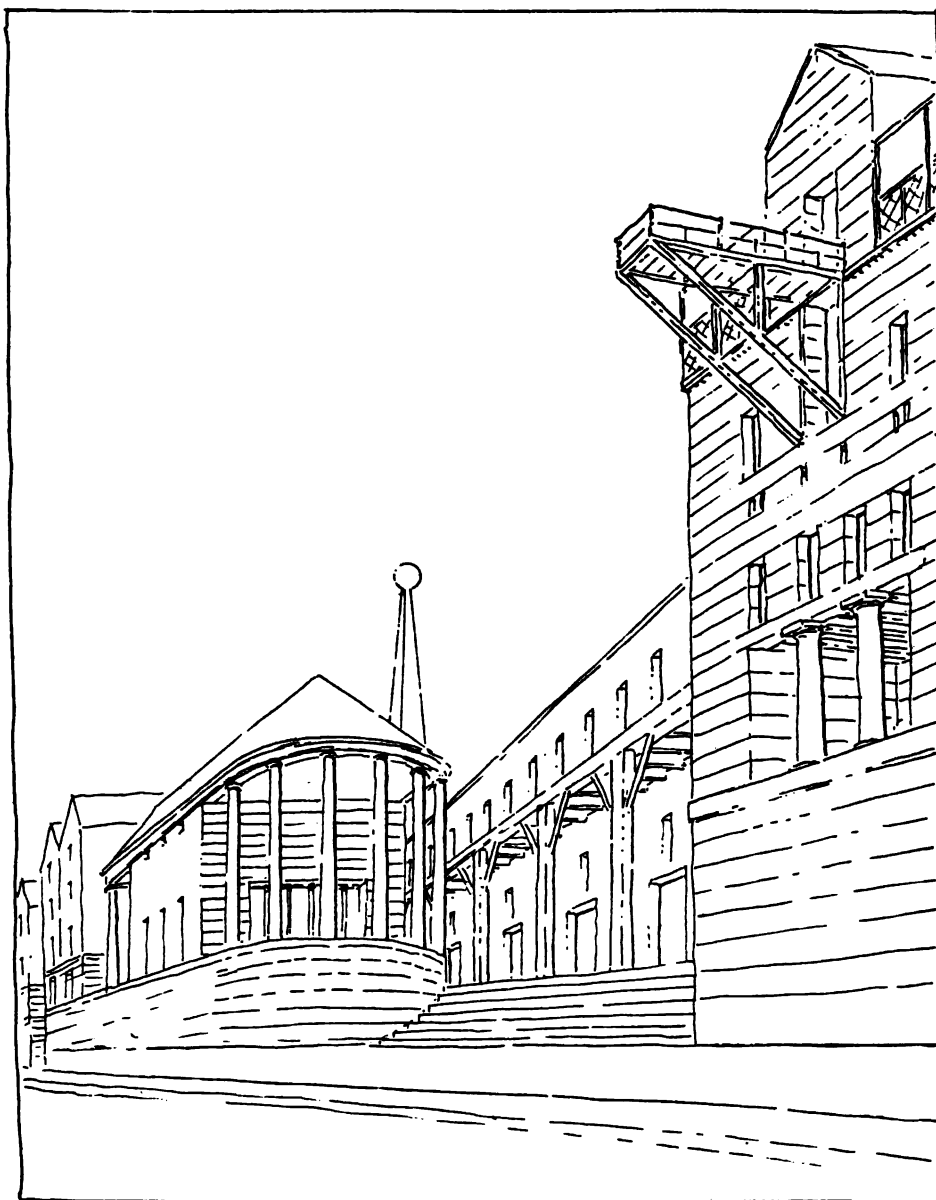
27

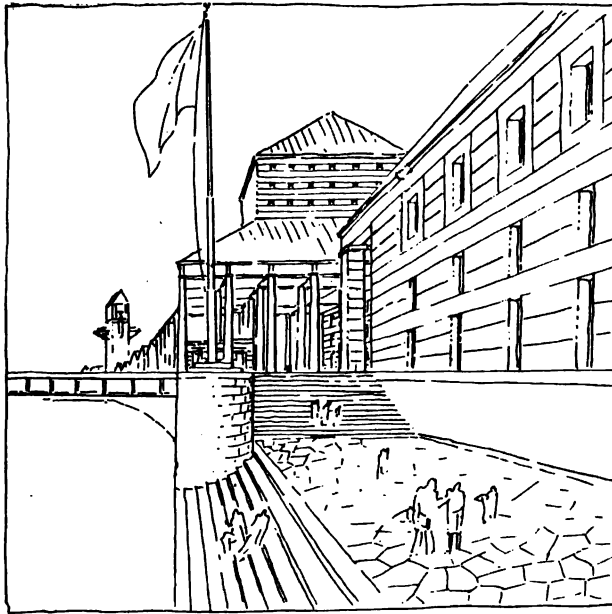


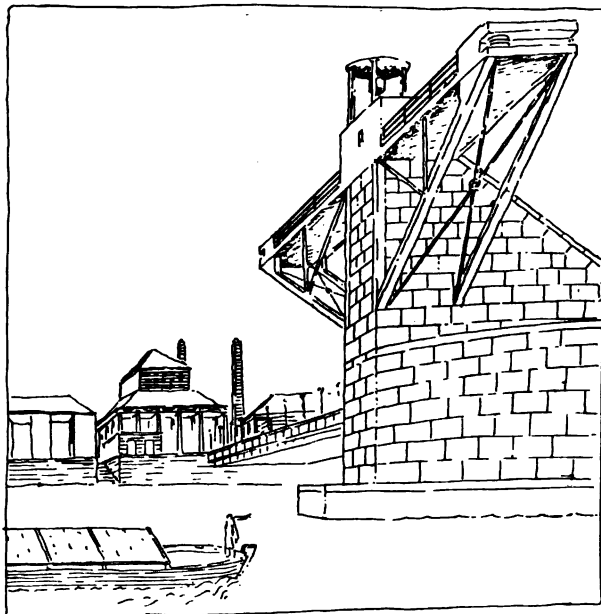
+ TEERHOF IN BREMEN.

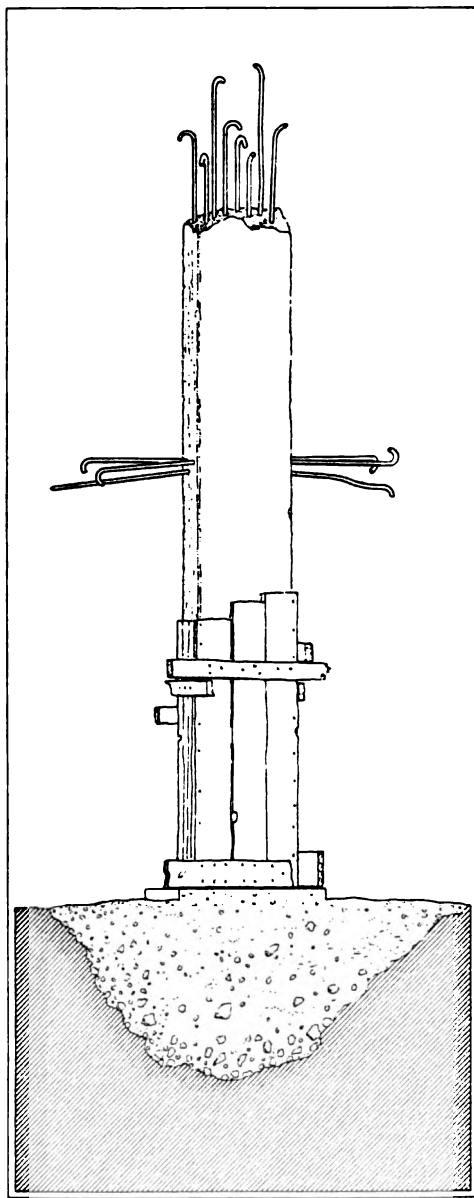
1978-1980.





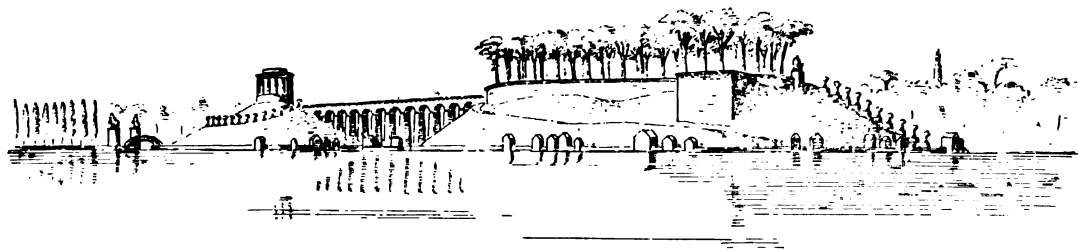


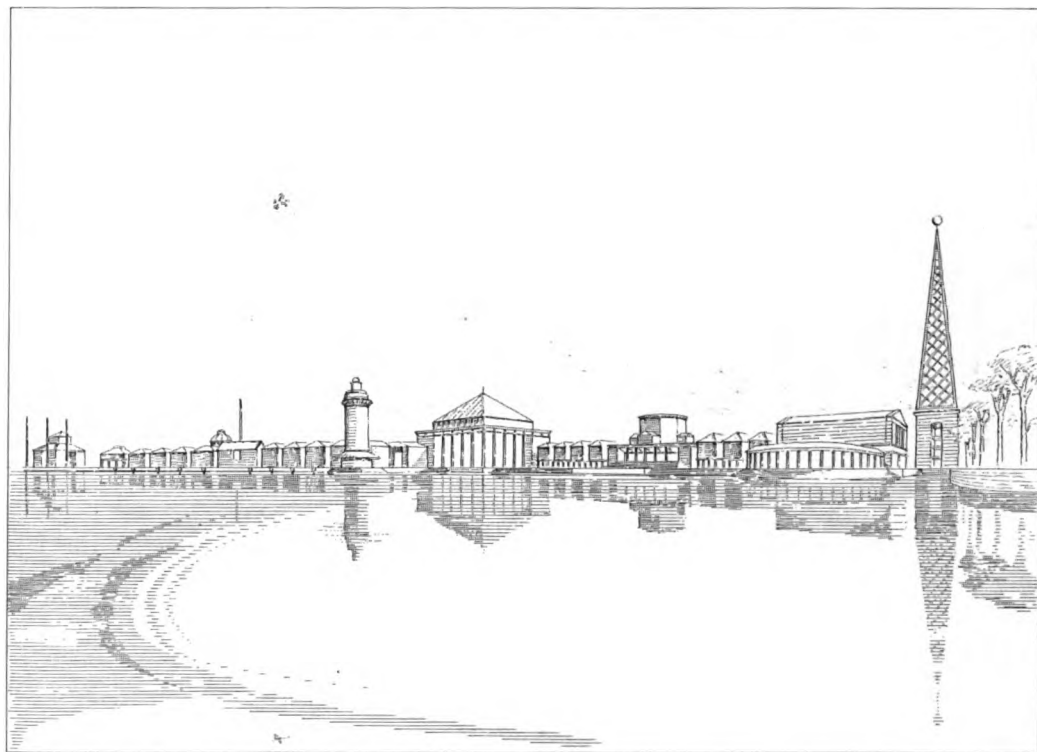


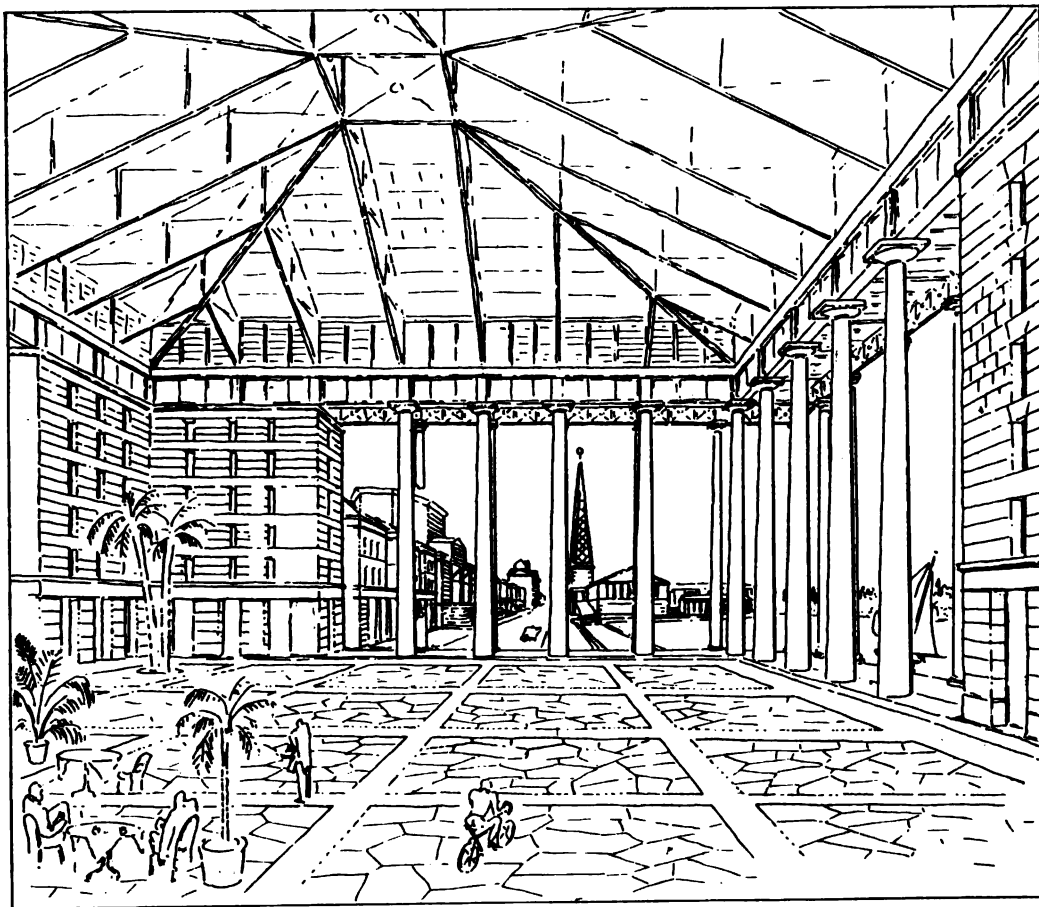


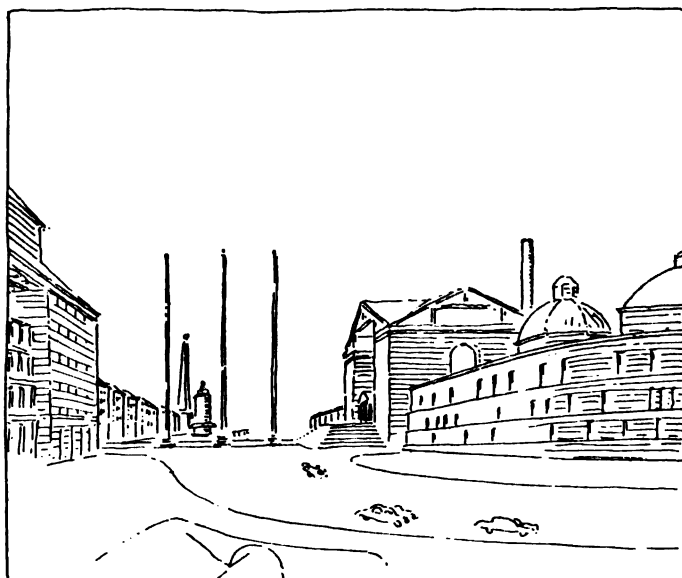


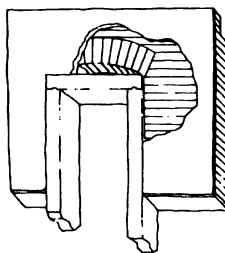
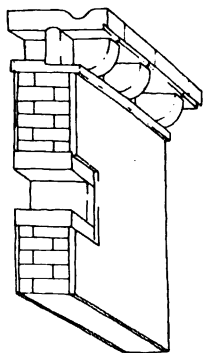
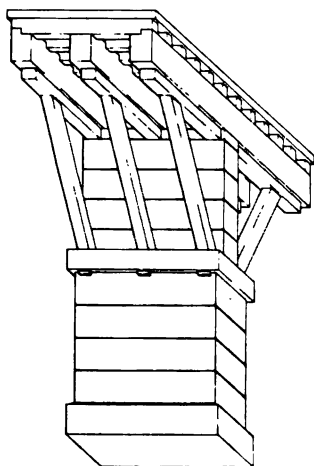
l'architecte de l'ère machiniste

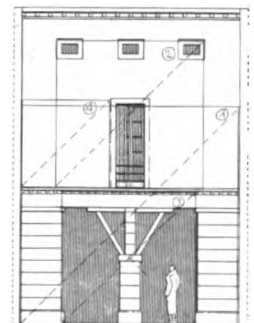
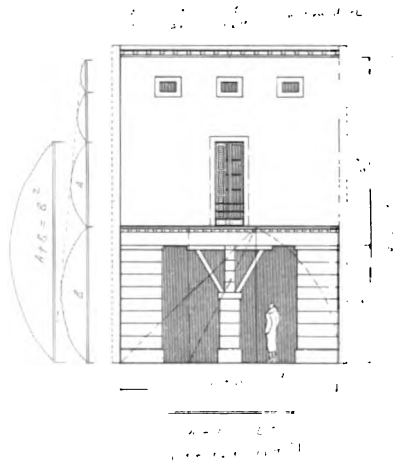
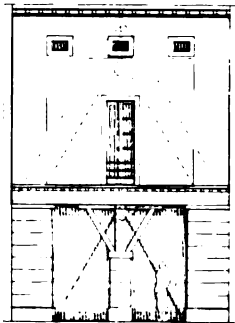
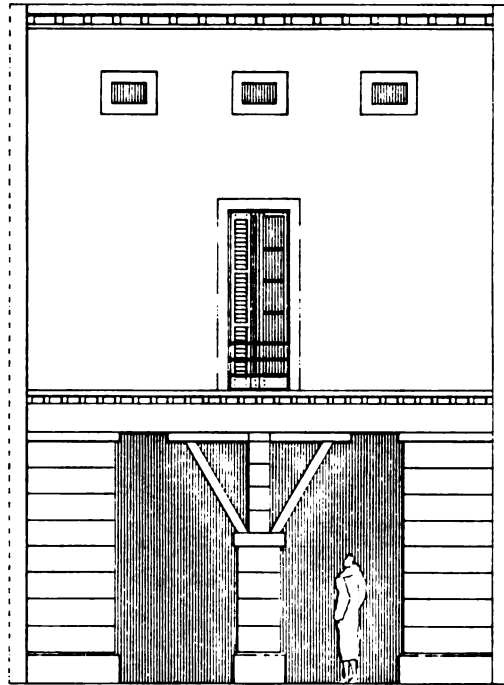


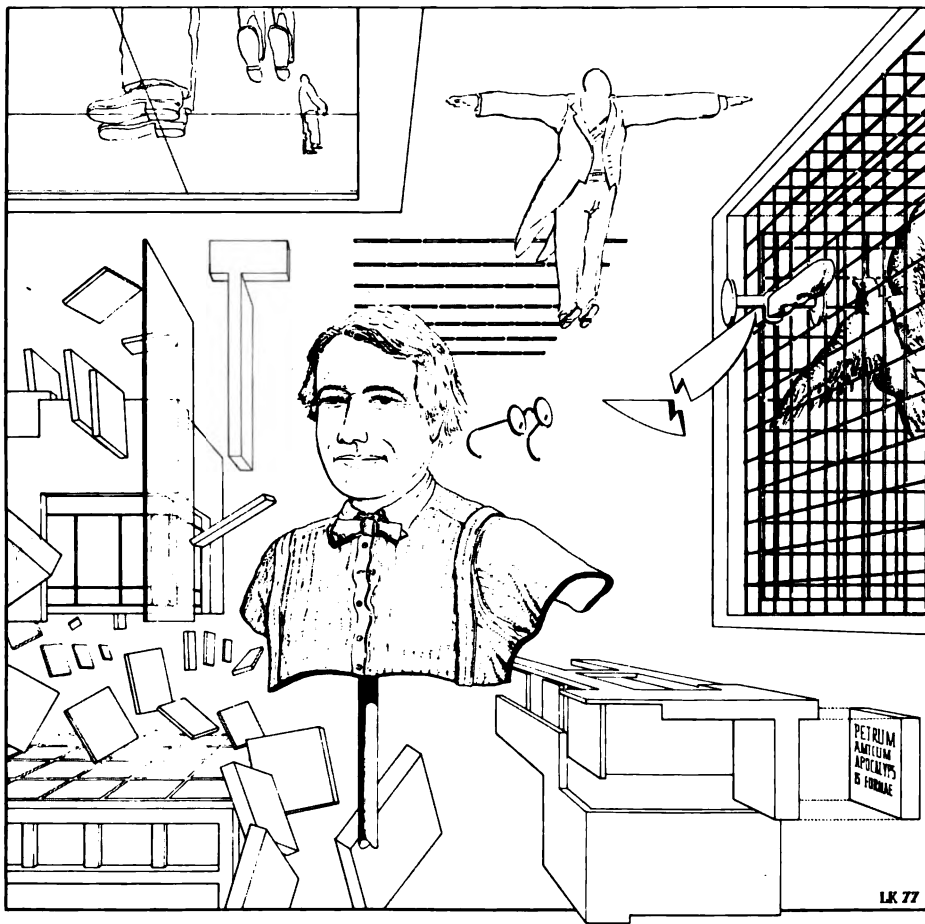


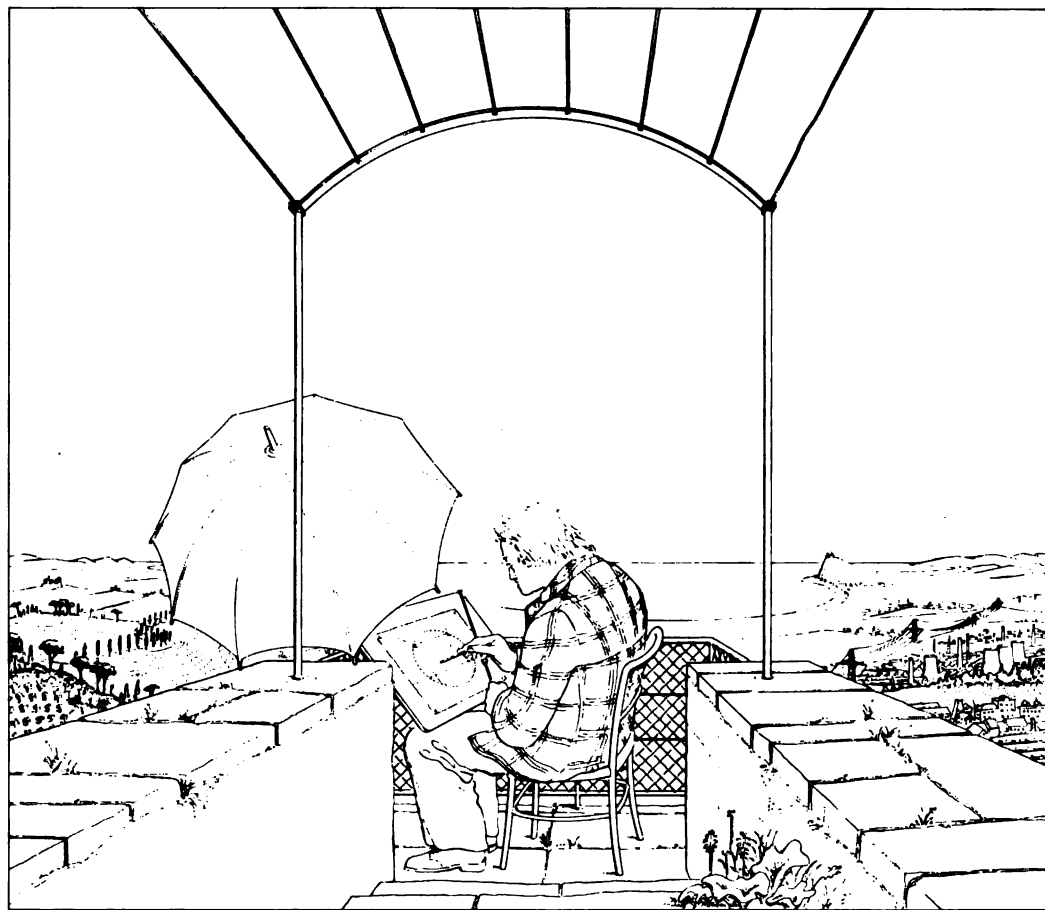




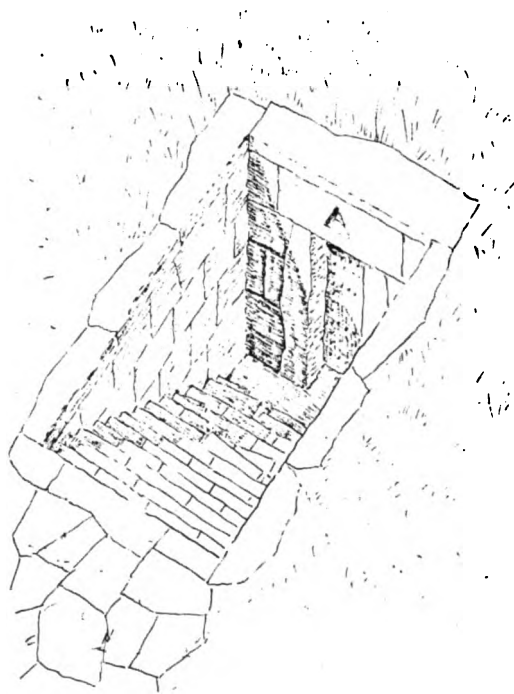












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